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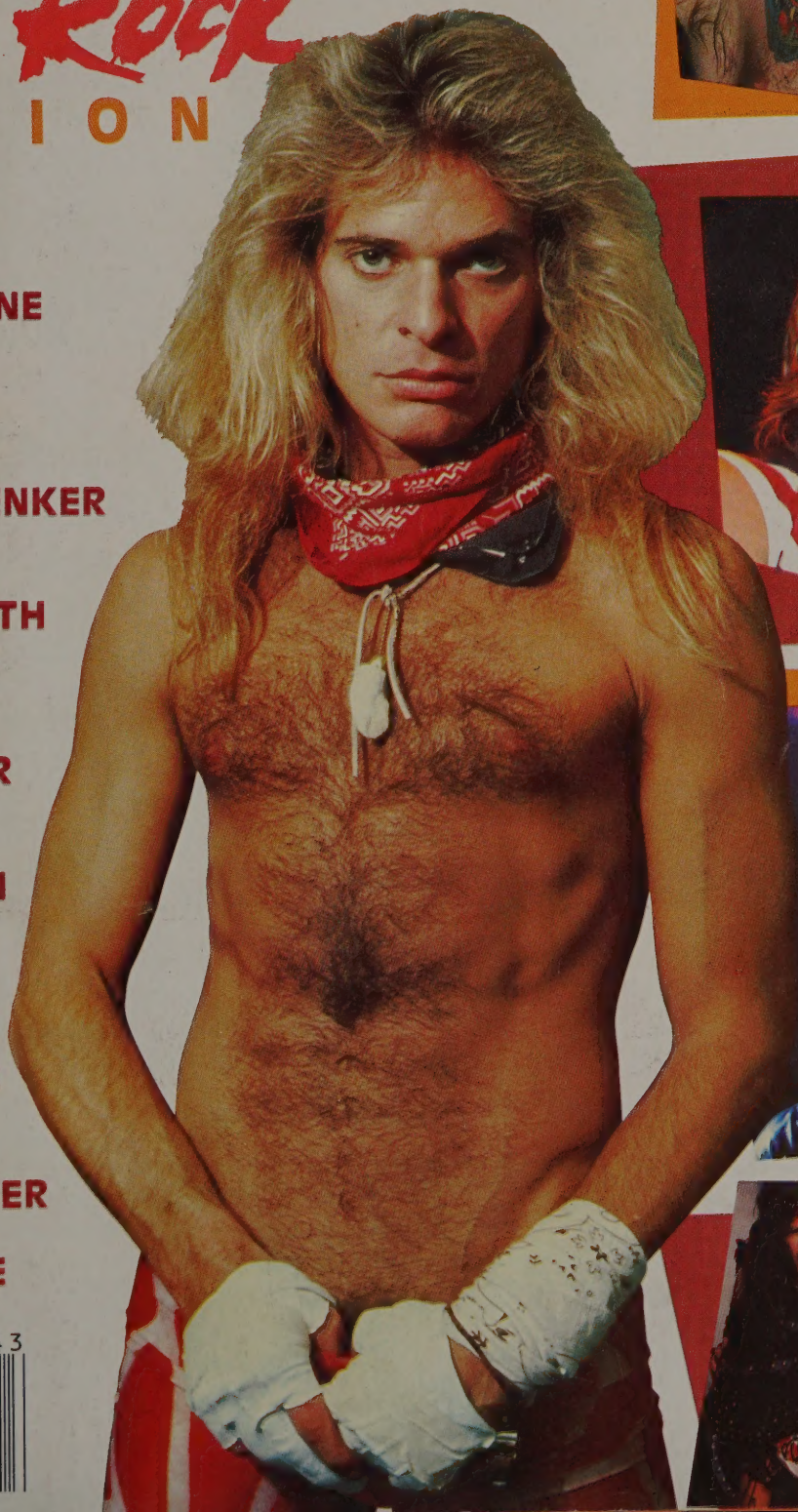
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FALL 1984

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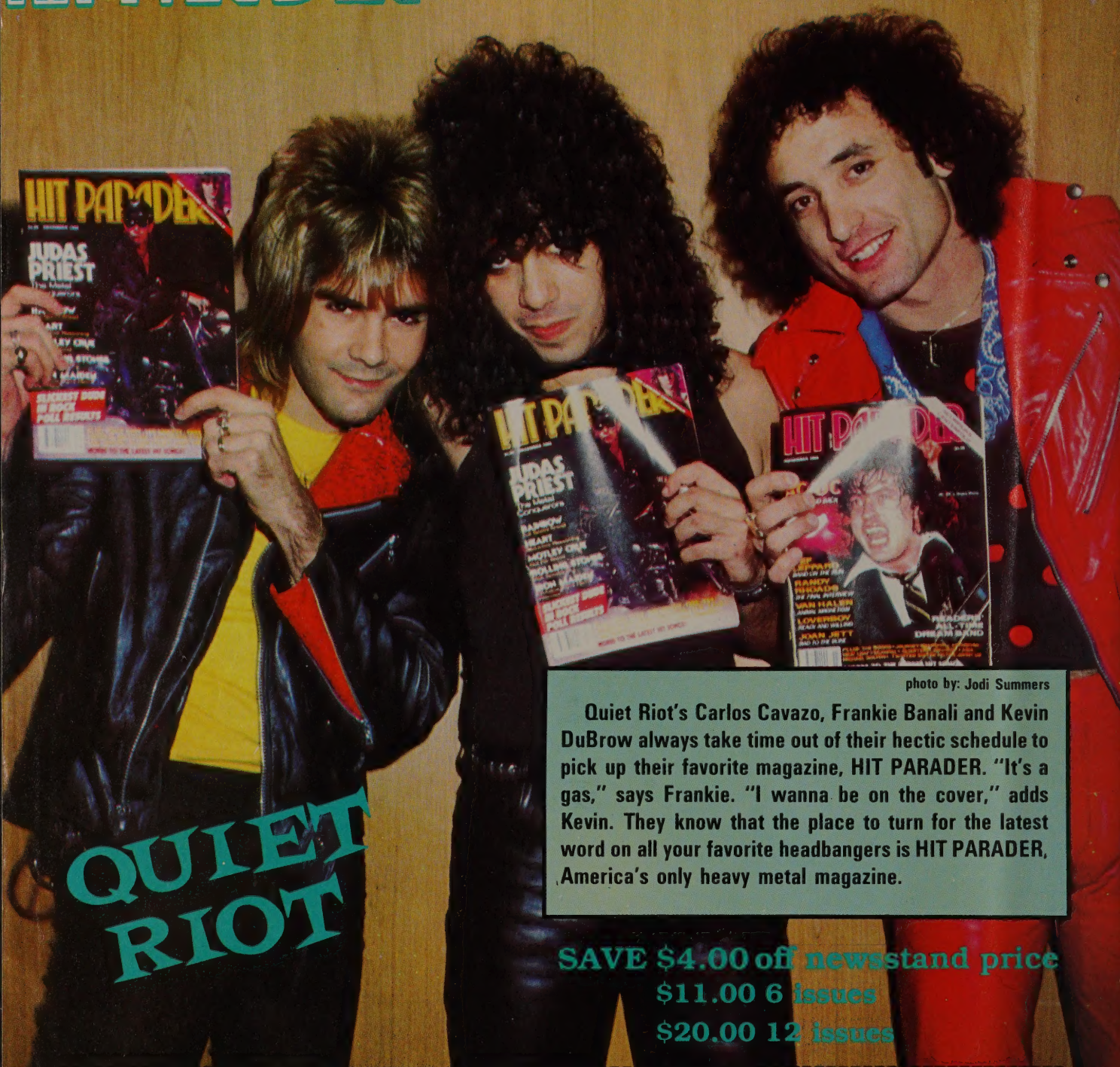


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- |           |                                                       |           |                                                |
|-----------|-------------------------------------------------------|-----------|------------------------------------------------|
| <b>4</b>  | <b>IRON MAIDEN</b><br>The Controversy Continues       | <b>36</b> | <b>BILLY SQUIER</b><br>Prince Of The Night     |
| <b>8</b>  | <b>DEF LEPPARD</b><br>Exclusive Joe Elliott Interview | <b>38</b> | <b>TONY IOMMI</b><br>Roots                     |
| <b>11</b> | <b>TWISTED SISTER</b><br>Boys Will Be Boys            | <b>39</b> | <b>ANGUS YOUNG</b><br>Guitar Greats            |
| <b>12</b> | <b>PETER WOLF</b><br>The Solo Career                  | <b>40</b> | <b>ACCEPT</b><br>Rock & Roll Outlaws           |
| <b>14</b> | <b>QUEENSRYCHE</b><br>Pick Hit                        | <b>42</b> | <b>JUDAS PRIEST</b><br>Centerfold              |
| <b>16</b> | <b>MOTLEY CRUE</b><br>The Sleaze Patrol               | <b>44</b> | <b>OZZY OSBOURNE</b><br>Inside The Asylum      |
| <b>19</b> | <b>KISS</b><br>Face To Face                           | <b>47</b> | <b>PAT TRAVERS</b><br>Persistence Pays Off     |
| <b>22</b> | <b>STYX</b><br>Pomp & Circumstance                    | <b>48</b> | <b>HAGAR/SCHON</b><br>Rock's Newest Supergroup |
| <b>24</b> | <b>SCORPIONS</b><br>That Lethal Sting                 | <b>50</b> | <b>QUEEN</b><br>Divide And Conquer             |
| <b>26</b> | <b>GARY MOORE</b><br>The Unknown Legend               | <b>52</b> | <b>SAXON</b><br>Fast & Furious                 |
| <b>27</b> | <b>JUDAS PRIEST</b><br>The Metal Machine              | <b>54</b> | <b>YES</b><br>Returning With Style             |
| <b>30</b> | <b>JOAN JETT</b><br>Sports Challenge                  | <b>55</b> | <b>JOHN COUGAR</b><br>In His Own Words         |
| <b>31</b> | <b>APRIL WINE</b><br>The Taste Of Success             | <b>56</b> | <b>VAN HALEN</b><br>Too Hot To Handle          |
| <b>32</b> | <b>TED NUGENT</b><br>Call Of The Wild                 | <b>79</b> | <b>MICHAEL SCHENKER</b><br>The Good Life       |
| <b>34</b> | <b>NIGHT RANGER</b><br>Rock American Style            | <b>80</b> | <b>QUIET RIOT</b><br>The Noize Boyz            |

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Distributed by Capital Distributing Co., Capital Bldg., Derby, CT 06418.



# IRON MAIDEN

Metal Merchants Finish  
New Album Under  
Blanket Of Secrecy.

by Rick Evans

Iron Maiden have always done things their way. From the day they first shocked the "punk" crowds of London with their long hair and metallic sound, to their latest battles against charges of Satanism, this hard rocking quintet have enjoyed their reputation as one of rock's most outrageous and controversial bands. Their songs, such as *Number Of The Beast* and *Children Of The Damned*, have caused American legislators to propose new laws protecting "innocent" children from the band's supposedly demonic influence, while the group's recent U.S. tour ended with vocalist Bruce Dickinson being slapped with a \$250,000 legal suit for allegedly disrobing a young lady on stage.

"A band such as ours tends to attract a natural degree of controversy," said the band's founder and bassist Steve Harris. "We've tried to maintain a casual and humorous view on some of the issues, but some of the others have become bigger than we would have wanted. The whole Satan controversy has gotten totally out of control in the States. We're about as anti-satan as a band can get, yet there are people in

America who will protest every show we do. I'm sure those poor chaps have never even listened to our music.

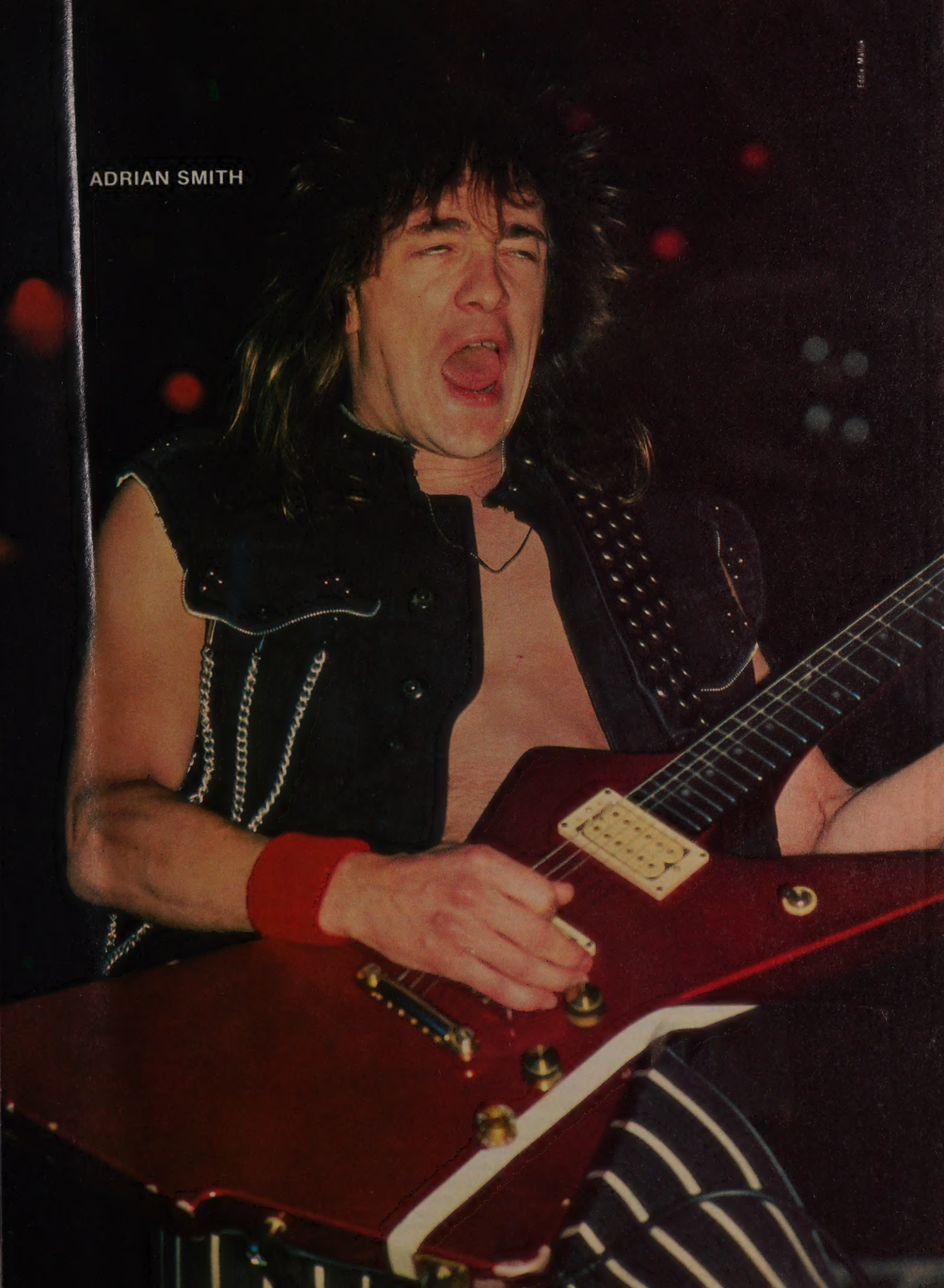
"I don't know what we'll have to do to convince everyone that we're just a rock and roll band—nothing more, nothing else," Harris added. "The best way of handling the situation is by totally avoiding it. If we were to get involved in shouting matches with the protesters, or start issuing vehement

statements defending our music, we'd only become further embroiled in the situation. That's the opposite of what we want. We believe if we leave the protesters alone, eventually they'll get tired and leave us alone as well."

While the controversy surrounding the group's demonic overtones has subsided in recent months, one problem that promises to linger for many years to come is the lawsuit



ADRIAN SMITH





brought against Dickinson by a young lady in Buffalo, New York. It seems that the band's show in town prompted a local radio station to sponsor a Ms. Heavy Metal contest, with the winner being given the chance to meet Iron Maiden backstage following their show at Memorial Auditorium.

A 22-year-old fashion model, Suzette Kolaga, won the contest with an outfit that featured a very revealing leather bathing suit. Upon hearing of the contest, the band invited the winner to appear onstage during their performance of *22 Arcadia Avenue*. When Ms. Kolaga made her appearance onstage, Dickinson allegedly pulled down the front of her outfit leaving the embarrassed model to grin and bear it.

"I did not tear the top of her clothes off," Dickinson stated shortly after the show. "It's all part of some publicity gimmick that she's using to help her modeling career. The whole contest was done in good fun. Why can't she accept that?"

Bruce will have the case hanging over his head for a long time, because the incident won't even come up for trial for at least two years. If the case actually goes the full legal route, which seems rather unlikely, Dickinson would have to return to Buffalo to stand trial. If he was found guilty, Maiden would then be forced to pay at least \$250,000 to Ms. Kolaga. "It would be a shame if it came to that," Bruce said. "But we're not taking this lying down, we'll fight it all the way."

In addition to their legal problems, it seems the band has recently healed some internal problems which were potentially far more hazardous to their future well-being. A number of months ago, at the start of Maiden's *Piece of Mind* tour, rumors began circulating that guitarist Dave Murray, who along with Harris had founded the band in 1977, was thinking of leaving to form a new group with former Maiden vocalist Paul Di'anno. While Murray now scoffs at the story, he admitted it caused quite a few problems during the band's tour.

"It was absolute rubbish," he said with a laugh. "There was no truth to the story at all. Yet it seemed that everywhere we went someone had read or heard that I was leaving, and I was constantly asked 'Why Dave? Why are you leaving?' They never bothered to ask if the stories were true. They were too busy pleading with me to stay. It's very nice to know that the people care about me so much, but they could have saved everyone a lot of trouble by simply checking the facts."

The Dave Murray incident brings further light to one of the more perplexing aspects of Maiden's story. Despite success that has seen them gross in excess of \$5 million in the last year from the sales of albums and concert tickets, Maiden seems unable to maintain a set lineup. Only Murray and Harris remain from the band's original incarnation, with drummer Clive Burr, vocalist Paul Di'anno, and guitarist Dennis Stratton all having left the Maiden fold for one reason or another. Perhaps the most controversial of these defections surrounded Burr, the popular skin beater whose 1982 exit resulted in the band recruiting Nicko McBrain.

While the band assured their fans that Burr's "retirement" was due to a number of family problems, Clive's reemergence in his



Iron Maiden's lead singer, Bruce Dickinson, with Heavy Metal goddess in concert.

own band, Escape, would seem to indicate that Clive's musical career is still quite active. The band remains tight-lipped over the situation, though Steve Harris tried to explain the complexities of the situation.

"Clive was having a number of problems, and he couldn't give his full attention to the band," he said. "The matter is really as simple as that. He needed to take care of his problems, and we needed to continue on. We couldn't afford to slow down. We're thrilled having Nicko in the band. He's a brilliant drummer. We all wish Clive the best — he's a good friend and a great drummer. If he wishes to continue his musical career, we all know he'll do well."

As Harris indicated, Maiden has little time to slow down and savor their recent accomplishments. The band has already begun planning their next U.S. invasion — due to start in September — which will feature material from their soon-to-be-completed LP. Maiden has returned to the same studio in the Bahamas — Compass Point — which produced last year's platinum-selling *Piece of Mind*. With an additional year of experience

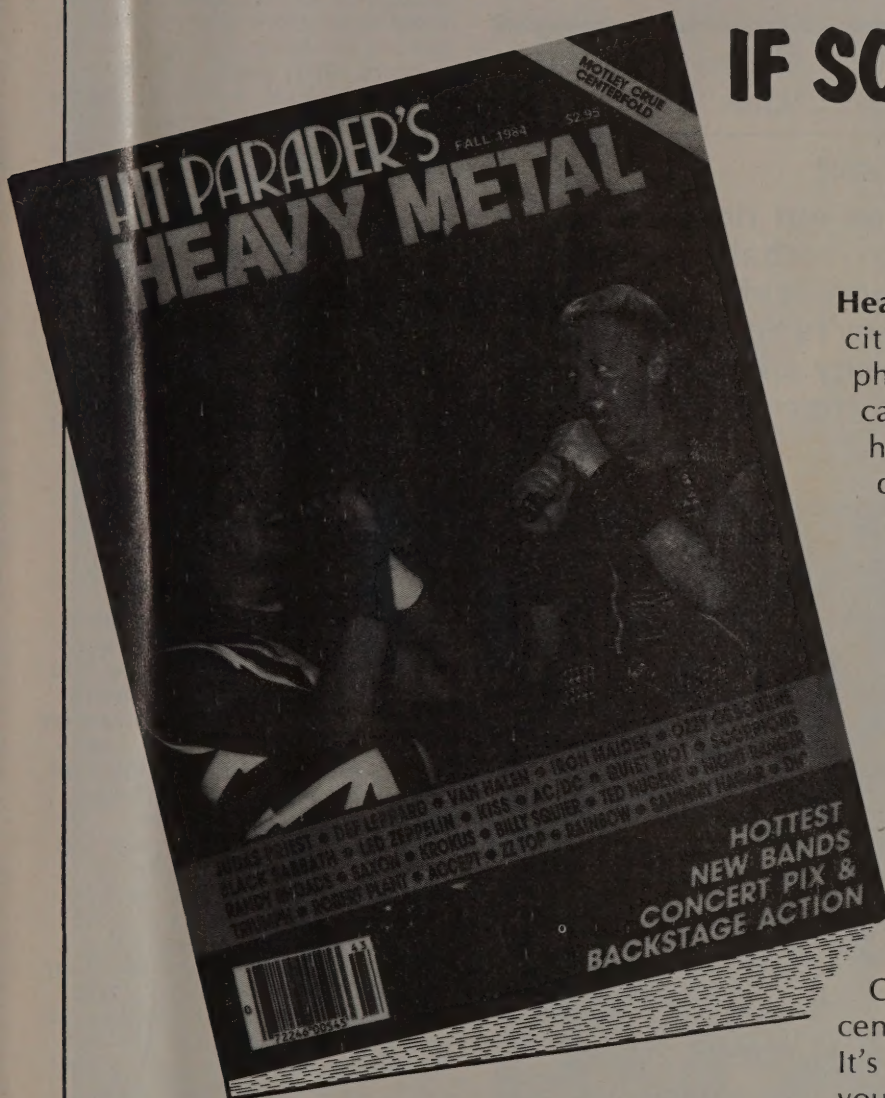
and maturity, the band believes their upcoming album will be their best yet.

"We've been kicking around a number of ideas and most of them seem quite strong," Harris said. "We tend to be very meticulous in the studio, and we enjoy planning our songs quite carefully. I know most people don't expect that from a band such as ours, but the fact is that we take our music very seriously. People are greatly mistaken if they think we just walk into the studio, start the tapes rolling and then jam for a few days. We all enjoy writing songs, and we spend many of our hours away from the group composing lyrics and laying down song ideas at home."

"Bruce, in particular, has many ideas that he's anxious to try," Harris continued. "He originally wasn't able to write songs for us due to a management contract, but he contributed quite a bit to *Piece of Mind*, and he has even more ready for this one. At one time I had to write almost all of the band's material. I love it now that everyone feels comfortable writing. It takes a great deal of pressure off me. Now I can relax a little and enjoy some of the fruits of our labors." □



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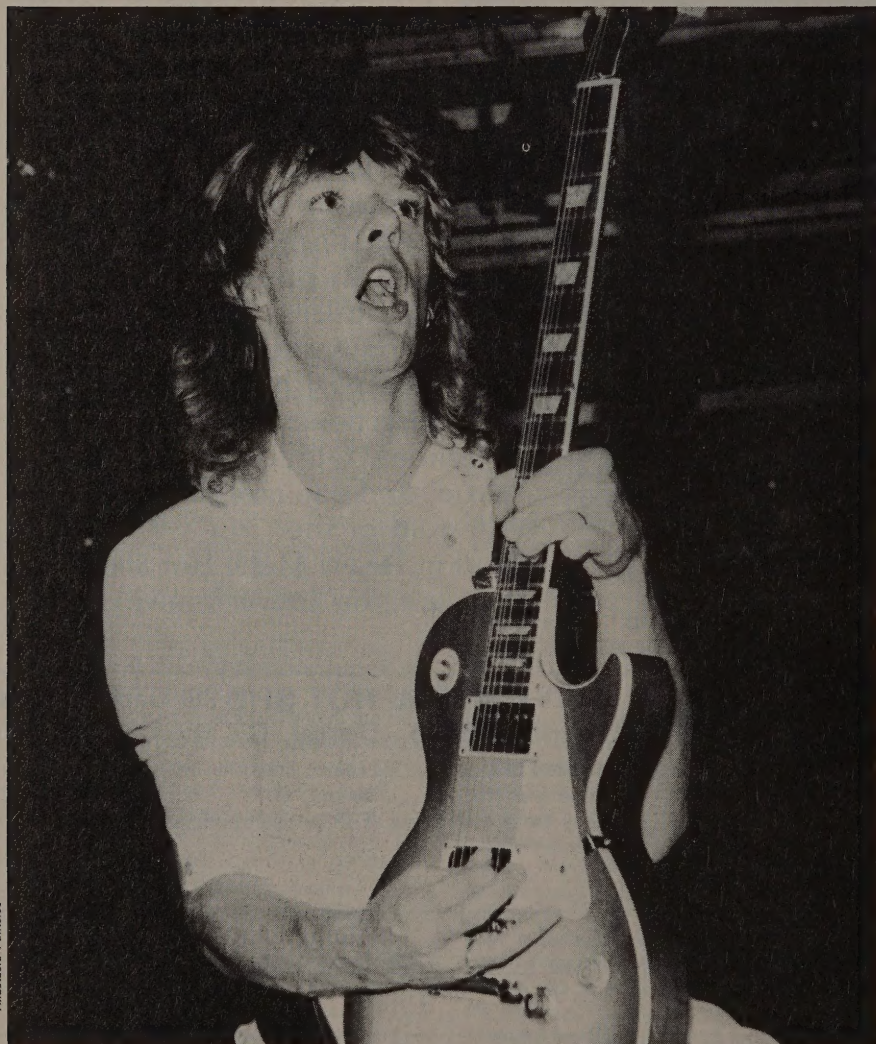
# DEF LEPPARD

## EXCLUSIVE JOE ELLIOTT INTERVIEW

Vocalist In Rock's Hottest Band Reveals Plans For The Future.

by Gary Graff

The best stories don't come out right away. They mellow, stand up to countless verbal retellings (and probably more than a few modifications) and come forth as inside jokes until they're fit for public consumption. Maybe somebody spills the beans because, looking back, they appreciate what happened a little more.



The hard rocking madness of guitarist Steve Clark.

Def Leppard is looking back now, at the same time they're looking forward. The multi million-selling phenomenon of **Pyromania**, which paled only before Michael Jackson and the Police, and made Def Leppard 1983's heavy metal success story, is in its twilight now. After almost nine months of touring, the quintet is off the road, away from the screaming crowds, long bus rides and late night parties. Instead, the band is banging its own head against the wall back in England to craft a follow up to **Pyromania**, which, with any luck, should be out by fall.

But that doesn't mean singer Joe Elliott's thoughts don't drift back to some of the better moments of last summer's American tour as he takes a break to savor a few morsels of superstar life that can relieve the pressure of recording.

Take the story of the group pulling out of Pittsburgh at 1:45 a.m., one June morning and arriving in Quebec 18 hours later. Now that's an overdose of "leave the driving to us" for anybody, and even the tapes of **Monty Python's Flying Circus** and **Faulty Towers** on the bus' specially designed video system were tiring. So, by the time the quintet hit their hotel, it was one rowdy group of rockers.

One shower and a two hour nap later, Elliott and guitarist Phil Collen were headed to a nearby bar, unwittingly stepping into the weekly wet T-shirt contest.

"We were there about a half hour when they recognized us," Elliott remembers. "They gave us a pail of water and asked us to go up and wet the girls, which is a lot of fun."

And there was soccer, soccer and more soccer. Throughout the tour, Def Leppard had been beating the stuffing out of teams composed of disc jockeys and other minor athletes. But in Detroit, they took on the Express of the American Soccer League, a real, professional team that gave the band a real, professional beating in a benefit for a local youth soccer program.

Of course, that didn't phase the loud 'n' proud smattering of fans which routinely booed the home team's many goals. They were there to see Joe, Phil and the boys up-close-and-personal, to squeal at Elliott's tiny British flag gym shorts and whistle at Collen's spindly legs. The hunt for autographs was





JOE ELLIOTT





Def Leppard, clockwise, from upper left: Rick Allen, Joe Elliott, Steve Clark, Phil Collen, Rick Savage.

nonstop, and a girlfriend who dared comfort Collen while he was treating a blister on his right instep was showered with proclamations against her virtue.

"We always knew there was a hard rock audience out there," Elliott smirked after the game. "It was just a matter of getting them to take us."

Take to Def Leppard they did, and the idea now is to get them to take to the band again. And again

in 1985, if possible, and maybe keep taking to them till 1990 if the group's solid songwriting,

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**"It's a lot more fun to find different things than politics to sing about."**

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infectious energy and good looks hold up. But don't expect that Elliott and Co. are currently

bending over backward to create **Son Of Pyromania**.

"We always just make the record for ourselves," the 23-year-old Elliott explains. "If you don't actually like what you're doing, it's not really worth it."

"We did spend a lot of time getting (**Pyromania**) to sound good," he adds. "We wanted every track to be strong, not just the first song on each side. But we didn't consciously try to make it more commercial. The only thing we consciously did was make the production sound bigger."

Lest we forget, things have gotten progressively bigger for Def Leppard since its 1980 debut. Elliott, in looking back on his short career, believes **Pyromania** is the only one of the group's three albums worthy of earning his unconditional praise. He's not exactly knocking the other records, mind you. He knows, for instance, 1980's **On Through The Night**, which launched the anthemic *Rock Brigade*, cultivated a base audience for the group, which made it possible for **High And Dry** to sell a million copies and spend more than 100 weeks on the Billboard Top 200 chart.

But Elliott's not exactly holding those LPs up as the finest example of the group's work.

"We're not too hot on them anymore," Elliott admits. "They were a starting block for us, and you have to start somewhere. When **High And Dry** came out, we had stations that were ready to play us because they were on *Rock Brigade*.

"Heavy metal, after all, unless you're trying to make some political message, is party music," he adds. "It's escapism; you come home from work, and it's nice to hear somebody sing about girls and beer. It's a lot more fun to find different things than politics to sing about, even if it's a different woman. You know, 10 songs, 10 women — that's not bad. The lyrics are only lyrics; they don't matter in the end. The music is most important."

Don't expect that philosophy to change on the next album, either. Nobody has much to say yet about what it will sound like, but it's no secret that all concerned are hoping for a repeat of 1983's breakout.

"We wanted it to happen," Elliott says. "We hoped it would. We didn't expect it to happen this big. **Pyromania** even got played on Top-40 stations — that was weird.

"We're ready for it, though. Nobody's going looney. Everyone in this band is down to earth, and I expect we'll stay that way." □





Twisted Sister's Dee Snider rocking out in concert.

"We've never wanted to be a traveling freak show."

by Andy Secher

To be a successful rock and roll band, you've got to love everything about the medium — the lonely hours in hotels, the lengthy trips between gigs, and years of little recognition. It's a tough life, but for a band like Twisted Sister, it's the only way to go. "We've been through hell the last eight years," the band's blond vocalist Dee Snider exclaimed as he sat in the New York offices of the band's record company. "But that's alright because it's made us realize how much playing heavy metal means to us. I don't have a second thought when I say that getting on stage and playing with Sister is the most important thing in my life."

The years of dues paying have begun to pay off for Twisted Sister. With the group's second Stateside release, *Stay Hungry*, further establishing the rock and roll credentials of this Long Island, New York quintet, Snider realizes that Sister's unique makeup-and-metal image has finally brought his group international recognition.

"We had been playing the New York-New Jersey suburban club scene for years," he explained. "We got together the songs and the stage show, making everything as outrageous as possible. But none of the major labels would even give us the time of day. It was that way for all the bands on our club circuit. Nobody gave a damn about them — in fact they've all broken up now except for Zebra and us.

"We were never that disappointed, though," he added. "We were making a fairly good living in the clubs, and we were doing exactly what we wanted — playing heavy metal. Eventually we were able to go over to England and record our first album, *Under The Blade*, which was never even released in America. The British fans took to us right away, and they got into the image and the

music. We had a big hit over there with *I Am, I'm Me*, and because of that we got an international contract. That's when we were able to record *You Can't Stop Rock 'N' Roll*, which really got us going. It was our first U.S. album, and after eight years of trying everybody was saying, 'Hey, you guys are a good new band.' It was funny and sad at the same time."

Luckily for Twisted Sister, the "metal renaissance" came along at the perfect time. With the likes of Def Leppard, Quiet Riot and Judas Priest opening up radio playlists for heavy metal, Sister realizes that it may be now or never in terms of their album success.

"I guess we could have played the clubs forever," guitarist Jay Jay French explained. "But there comes a point where you want the recognition, where you want your music to reach as many people as possible. That's the point we had reached. We had gone about as far as we could without a record deal. But just when we were getting discouraged, the music scene began to change, thank goodness. You don't know how good it makes me feel to know that all the metal 'brothers' are being successful."

Yet, while metal acts such as Def Leppard have depended on a conservative "boy next door" image to convey their hard rocking tunes, Twisted Sister is anything but the kind of band whose style is designed to attract concert promoters and radio programmers. With their fondness for outrageous makeup and equally uncompromising song topics, Twisted Sister knows that they've taken the long road to the top.

"We've been using the makeup for years," Snider said. "It's not a rip-off of Kiss, and it's sure not a rip-off of Motley Crue. We're unique in our approach and our attitude. Actually, people see us on stage and assume we're just as crazy off stage. We couldn't be. We've never believed in the 'live fast and die young' attitude. We're almost boring when we're not performing. We sit around saving our energy for the stage. That's the only way to survive and have any longevity. When you've been trying to make it for as long as we have, you learn that patience can be your best virtue," he said with a laugh. "When you're trying to sell something like Twisted Sister, you got to be prepared to wait forever!" □



# Peter Wolf

## the solo career

by Jeff Tamarkin

It began in 1967 and continued intact for 16 years — their longtime fans thought it would never end. But the recent announcement that Peter Wolf was leaving the J. Geils Band reaffirmed the most unavoidable of rock and roll truths: nothing lasts forever.

During the recording of the new J. Geils Band album, rumors started leaking out that Wolf wouldn't be on it; that he was going on his own after fronting one of the longest-lived and certainly one of the most consistently enjoyable American bands ever. It's hard to imagine one without the other, but both the band and Wolf plan to carry on. We'll just have to see what happens. Wolf remembers how it began.

"I'm from the Bronx, New York City," Wolf announced proudly when recalling his roots. "The first record I remember hearing was Elvis Presley's *Heartbreak Hotel*. My first record collection consisted of Elvis, Little Richard, Chuck Berry, Frankie Lyman and the Teenagers — people like that, I used to go to all of the Alan Freed dance shows in Brooklyn. Rock and roll became very important to me."

It was a long time before Wolf ever thought of making his own rock and roll, though. "I had no sense of getting into music," he recalled. "I just

loved it and followed it and spent all my money on records and shows. I didn't think of getting into it until I moved to Boston in the mid-'60s. One night I was at a loft party and I was very drunk. There was a band playing and they didn't know the words to one of the blues songs they were doing, so I stepped up on stage and sang it. From that day on, it was rock and roll singing for me."

Wolf's first band was called the Hallucinations, but despite their name, they didn't play the popular psychedelic music of the time; they played the soul and blues music Wolf had grown up on. Before long he heard another band which played that kind of music: the J. Geils Band, then only a trio. He started hanging out with them and soon joined up as their vocalist. Magic Dick was the ace harmonica player, Geils the guitarist and Danny Klein played bass. Stephen Jo Bladd was added on drums and then Seth Justman on keyboards, and the lineup was complete. It hasn't changed until now.

Even from the start, the J. Geils Band was different. For example, in 1969, they turned down an offer to play Woodstock. "We couldn't see spending three days in the mud," laughed Wolf. "That's where we were at. We weren't into playing in T-shirts and no shoes; we were into a formal thing, getting dressed up for our gigs.

That's how the classy black acts did it and we learned a lot from their approach to doing shows."

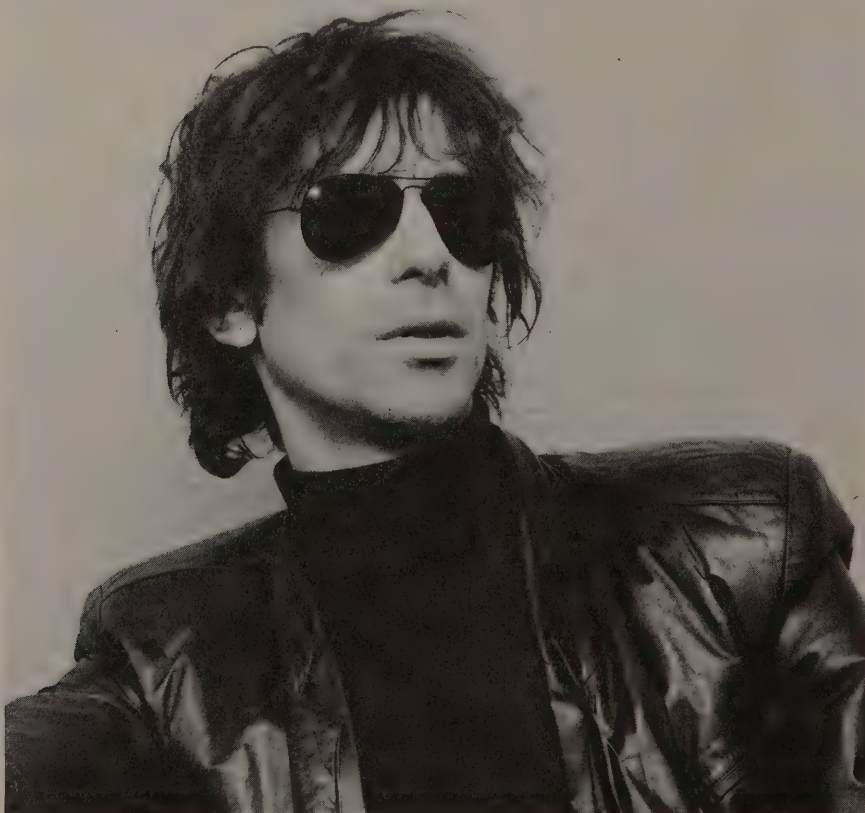
The band was always best live, yet most of their records sold decently, a handful of the early ones going gold. It wasn't until they started getting away from their trademark R&B sound and making more accessible rock and roll with *Monkey Island* in 1977, that they started reaching a wider audience than the cult crowd they'd been attracting. With the release *Love Stinks* in 1980, the J. Geils Band finally found themselves on top of the charts. The next LP, *Freeze Frame*, featuring the hit *Centerfold*, did even better. It was a long way from the days when they were local favorites in Boston; now they were headlining huge arenas and opening tours for the Rolling Stones. They were finally collecting after years of paying dues.

"In the early days," Wolf remembered, "we were an opening act and half the time the house lights would still be on when we did our set. Other times we'd headline, but the place would be only half full." Perhaps it was some of the rigors of the sudden mass popularity that hit in the late '70s that caused a division within the ranks which ultimately caused the split. "Fame is a very fleeting thing," acknowledged Wolf. "It's nice to have a taste of it but the more successful a band gets, the more demanding the whole thing becomes. Popular performers are like cars or athletes; they're constantly being traded in for a new model. But that's the name of the game and people have to go into it knowing the rules. It beats working in a dry cleaning plant."

Whether he's on his own or with a band, Peter Wolf will always remain one of rock's most gung-ho crusaders. He has mixed feelings about the state of rock today, but he roots for the underdog and knows that in the end quality music will always prevail. "There are a lot of exciting things happening now," Wolf explained. "The thing that bothers me is that the record companies have become such large conglomerates and they aren't taking as many chances as they once did. You don't find those weird groups that you used to find in the '50s and '60s. I think that's why so many people feel that rock has become sterile."

Having been on both sides of the fence, as a struggling unknown and as a superstar, Wolf knows how hard it is to survive. "The early rock and roll artists, especially the great R&B groups, were so mistreated because of racial and economic situations. It's really criminal what went on. Hopefully the groups coming up now won't have those things happen to them. The only thing we can do is hope that things change in a positive direction. Rock and roll is a very complicated high art form and it bothers me when a paper like the *New York Times* always writes about the ballet and the theatre as high art but not rock and roll. I say, 'Goddamn, play them some Moonglows or Gene Vincent.' I'm not putting that other stuff down, but rock and roll is just as high. I mean, it's gone through 78s and 45s, mono to stereo, MTV, hula hoops, the Twist, rap records and it's still great."

Wolf has seen almost all of it; whether from the outside growing up as a fan, or from within, as one of the most powerful and exciting singers in rock and roll. He's already at work on his first solo album, and there's no loss of enthusiasm evident. "I'm very fortunate to be a part of rock and roll history," he summed up. "I sometimes feel parked on the highway of life, except that I sometimes double-park in the land of rock and roll." □



Chris Walter

Peter Wolf: "You don't find those weird groups that you used to find in the '50s and '60s."



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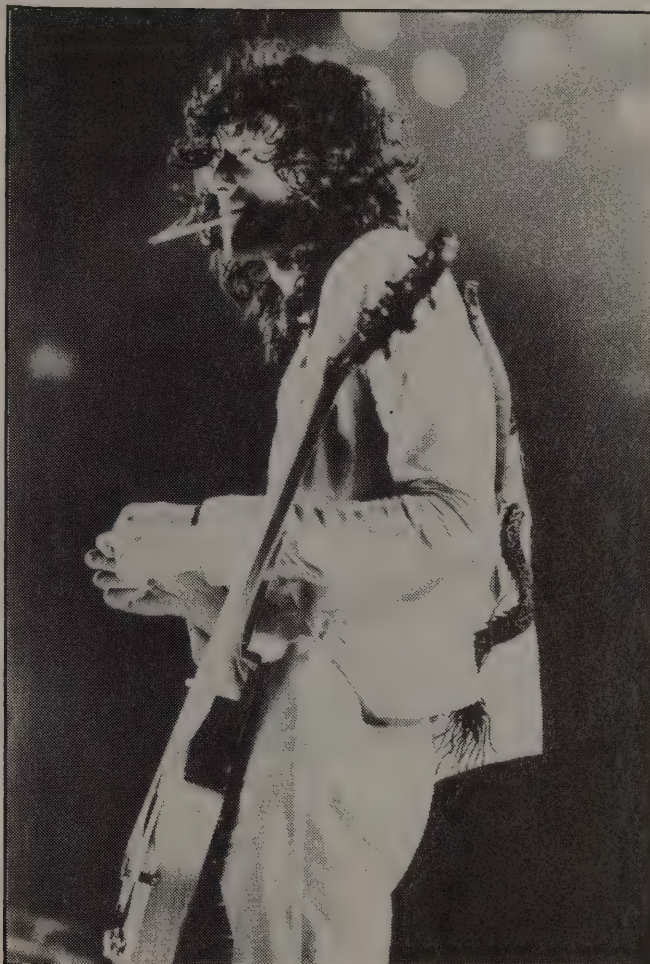
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# Queensryche



## Pick hit

Barechested Geoff Tate, Queensryche's lead singer: "Women have been taking off their clothing at our shows."

## Seattle Quintet Give Boost To American Metal.

by Charley Crespo

"I've had 47 jobs," commented Geoff Tate, vocalist for Seattle's proudest heavy metal band, Queensryche. "I went through jobs like most people go through tissue paper. I just couldn't find anything that kept my interest. At one job I only lasted for two hours. We had to make these little ceramic kilns, but the place was so hazardous, with workers shin-deep in asbestos dust, that I made one kiln and quit."

"I didn't decide to be a musician until I was 20," continued Tate, who at 24 is the senior member of Queensryche. "I had wanted to be an efficiency expert for corporations because there's real money in it. I was into that because it's my nature to organize things and I was also into economics. I played in some local bands in the meantime, and

here I am."

Fate must truly exist; the origin of Queensryche was too unreal to be called mere coincidence. Five musicians who had played in Seattle's top copy bands were all in a fish and chips diner one afternoon. They began talking and discovered that they were all out of work. Now, chance might have made all five men at this unplanned meeting drummers; it could only be destiny that brought together a vocalist in Tate, guitarists in Chris DeGarmo and Michael Wilton, and a rhythm section in bassist Eddie Jackson and drummer Scott Rockenfield. Queensryche was born that day somewhere between the fish and the chips.

A demo tape was recorded soon after, mostly for the participants' enjoyment. Rockenfield's brother, however, was so overwhelmed by the tape that he brought it to

the attention of Kim and Diana Harris, owners of a local record store. After hearing the music, they convinced the group to allow them to press 3,500 copies on vinyl. But the group hadn't played any live dates, and were relatively unknown, even on the home front. Besides, there weren't many places in Seattle for an up-and-coming band with original material to be heard. Yet, Queensryche agreed to release the four songs as an EP.

In November 1982, Harris and his wife took a "vacation" to England and dropped off copies of the EP anywhere they could get a reaction, including the offices of **Kerrang!** magazine. They did the same in the States upon their return home. This do-it-yourself method worked — **Kerrang!** ran a rave review of Queensryche's EP. And on the home front, several radio stations in the Northwest added the independently-released EP to their playlists.

Queensryche's EP got around, and the heavy metal quintet was soon signed to an American label. The group's first national release is that same EP that was recorded nearly two years ago. They've now followed up that initial success with their first full-length LP.

Queensryche did a few concert dates on home turf before going on tour as Twisted Sister's opening act. Tate told **Hit Parader** that his group met with enthusiastic approval everywhere they performed. For Queensryche, touring has been full of exciting and eye-opening adventures. "We've had some interesting audiences," said Tate. "Women have been taking off their clothing at our shows. I don't know if it's us or Sister, but everywhere we go, women are flashing us. It makes me forget the lyrics."

"One night in Kansas City, these two women were flashing us. When Sister came on, the singer, Dee Snider, said that as long as they were opening their blouses, why didn't the two women come up onstage and show everybody what they can do. The two women climbed onstage and got into a really elaborate strip-tease."

While Queensryche is out rocking America with heavy rock and roll, its five members are not necessarily leading a headbangers' lifestyle. Actually, the group mellows out in its free time. Tate listens to New York-style rap records and dance music, DeGarmo listens to the Beatles, Jackson listens to Alice Cooper, Rockenfield listens to Elton John and Wilton listens to anything. Wilton and DeGarmo, whose dual guitar playing is the fundamental drive in Queensryche's music, were classically trained musicians before rocking in this band.

"When we started Queensryche, we listened to a lot of hard rock and heavy metal," explained Tate. "Then we realized that if we listened to one genre of music only, we'd start emulating it and sounding like other groups. We like a wide variety of music."

"We like a heavy beat, but we get bored by 4/4 time, so we put in a lot of changes in the songs; different flavors and feelings. It's more moving than 120 decibels in your face throughout a show, because after a while, an audience gets numb to that. We change the mood so it's not so boring. That's what we've tried to do on our new album, and that's what we always do on stage." □



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By HONDA

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Motley Crue, from left: Nikki Sixx, Vince Neil, Mick Mars, Tommy Lee.

## The Sleaze Patrol

by Andy Secher

**Wednesday 2:15 PM:** I head out for New York's LaGuardia Airport for a rendezvous with Motley Crue in Albuquerque, New Mexico. Quite honestly, I don't know what to expect, as countless stories of the Crue fill my brain with nervous anticipation. Despite the band's reputation as rock's hardest living and hardest rocking young band, I remind myself that this is also one of the most successful groups on the metal scene, with their most recent album, *Shout At The Devil*, reaching platinum certification. As I climb aboard the Boeing 767, surrounded by a phalanx of polyester-clad businessmen, I didn't realize that the Crue were about to exceed all my expectations.

**9:20 PM:** After a long, long flight (which included a two-hour layover in snow-covered St. Louis), the plane finally arrives in Albuquerque, land of sun and traditional American values. The band isn't due into town until the next day, so I check into the hotel located on the outskirts of town, and enjoy the serene quiet of the New Mexico night. I expect once the Crue hit town they will provide enough activity to last me for

quite a while. But, that evening, the only diversion comes when I ask a clerk at the hotel's front desk, "What do you do for entertainment in this town?" After staring at me coldly for a few seconds she calmly replies, "You're doing it right now."

**Thursday 12:30 PM:** After a late breakfast, I wander across the hotel parking lot, where I confront a guy dressed in black jeans, a leather jacket, snakeskin boots and a cowboy hat perched precariously atop a mound of blond hair. "Hey dude," are the first words I hear from vocalist Vince Neil who ushers me into the band's hotel rooms and introduces me to a trio of black-haired figures dressed in leather: guitarist Mick Mars, drummer Tommy Lee, and bassist Nikki Sixx. The band looks tired — and with good reason.

"We just flew in from Lubbock, Texas," Sixx explains as he lazily applies a final bit of hair spray to his spiked black mane.

**2:00 PM:** The scene at the record store is straight out of Beatlemania. 600 screaming kids greet the band by pounding on their van and jumping on the bumper. To a magazine editor from New York it's a riot. But to a certain heavy metal band from Los Angeles it's just another afternoon drive. "We've had kids jump on top of the van when it's going 20 miles an hour," Lee explains excitedly.

**Tommy Lee:** "Why can't they at least let them finish cheering before turning the lights on."

"They're so into us. It's great."

As the van pulls up to the store's back door, a troop of security guards, armed with nightsticks, line up to usher the band inside. Like a well-trained paratrooper unit, the band disembarks with split-second precision, leaving the fans who've waited outside the store with only fleeting glimpses of leather and hair. As the band regains their breath in the store's stock room, the chant of "Crue...Crue...Crue" can be heard emanating from the selling floor. "Holy crap," Vince exclaims as his handsome face splits ear to ear with a grin.

**2:15 PM:** Waiting until the crowd has worked itself up to a fevered pitch, the Crue walk out in front of the adoring throng and hop behind a table that has been mounted atop a make-shift stage. As they take seats behind the table, a local radio personality introduces the band, each name drawing cheers that would



register at least seven on the Richter scale. A line forms along the store's right wall, with kids holding everything from copies of **Shout At The Devil** to ladies' lingerie to be autographed. The line stretches for at least a hundred yards, with fans jostling with one another for prime position. The women outnumber the men by a sizeable percentage and as many pass in front of the band's table, they ask for kisses.

**3:30 PM:** After over an hour of signing everything in sight, the band is told by their manager that it's time to split for some radio station interviews. With hundreds of fans still waiting on line to meet the Crue, Nikki, Vince, Tommy and Mick make a sudden dash for the door and the comparative safety of their van. As seemingly the entire teenage population of New Mexico dash after the car, the van slowly makes its way out of the store's parking lot and towards the group's next destination — radio station "94 Rock."

**4:15 PM:** A relatively sedate ride to the station follows. When the van arrives at the station, another army of fans are there to greet them. After wading through the mob, the group goes live on the air with a female disc jockey who quickly feels the sting of the Crue's verbal barbs. "Hey darlin' you comin' to the show tonight," Sixx asks. "Sure," she quickly replies. "Well, you'd better be prepared for havin' a *real* good time."

After answering a standard series of questions from the lady dee jay, the phone lines are opened up. Neil makes a point of asking every caller if they expect to attend the show before adding quickly, "be sure to bring somebody." As nervous sweat continues to build on the dee jays upper lip — especially when Tommy begins making the sound of belching loudly into the microphone — the Crue are dismissed and allowed to go to their sound check.

**5:00 PM:** The ride to the arena is given a little extra flavor by a carload of girls who have trailed the band from the radio station. As they pull alongside on the highway, one comely young lass pulls herself out of the car window and screams, "Motley Crue I love you."

**5:15 PM:** Walking backstage, the band is immediately confronted with the unmistakable aroma of old sweat socks. "Open a window," shouts Vince as he feigns passing out on the floor. The band's road crew is having some problems assembling the group's massive



VINCE NEIL





Mick Mars misses his wife when he's on the road: "I haven't seen her for a month — that makes things kind'a rough."

stage set, so time is spent reminiscing about home or joking with the road crew. Tommy and Vince take me onstage where they proudly display their gear. The rest of the stage is comprised of massive spike covered amps, rows of lights and firework canisters, all of which were to be put to good use a few hours later.

**6:00 PM:** Sixx walks around the locker room, a bottle of Jack Daniels in his hand. "This is my best friend in the whole world," Nikki says as he gently pats the bottle. "This is my second bottle of the day, they really keep me happy." Mars sits quietly in a corner talking about his wife. "She's an accountant back in L.A.," he says. "But she's got a band that's pretty good. I really miss her when I'm on the road. I haven't seen her for a month — that makes things kind'a rough." Lee spends his time sailing metal folding chairs down the locker room corridor, causing sparks to fly as they hit the walls. Neil is posing for photos to be used on laminated passes. "I lose mine all the time," he says between seductive pouts for the camera. "I must have gone through 30 on this tour. The girls just tear them off my body."

**6:45 PM:** The band hits the stage for their sound check. Due to the delays caused by the

faulty equipment, their normal 30 minute check is cut in half. A quick run through of *Too Young To Fall In Love* is interrupted when the arena doors are thrown open and the sold out crowd of 6,000 makes a mad dash for the front of the stage. The Crue, annoyed by their limited sound check, beat a hasty, but

**"We just flew in from Lubbock, Texas. Man, there were some chicks there that were incredible."**

well-advised retreat to their dressing room.

**7:20 PM:** The transformation begins. The band's street clothes are discarded and the stage gear is brought out. A pungent smell fills the room as the band's gear case is opened. "We haven't washed this stuff yet," Sixx shouts. "That would ruin everything." Piles of leather, studs, chains and boots are laid out on the floor along with makeup cases. Each band member retires to a corner of the room to begin applying his makeup. Mars is the first to finish, hilariously walking around the dressing room like a Frankenstein

monster, a ghoulish combination of white and purple makeup highlighting his facial features. Soon the entire band is finished. A fight breaks out between Mars and Sixx over a can of hair spray. "Hey I bought that, get your own," Sixx shouts. "It's mine," comes Mars' reply.

**8:15 PM:** "This time is the time I hate most," Lee moans. "I'm all set to go, and now all I can do is wait." As Tommy fiddles with his stage costume and idly twirls his drum sticks, Neil has other things on his mind. "Here, give a pass to that chick over there," he tells a member of the road crew as he carefully examines the crowd from behind the stage. "Wow, check out that one, give her a pass too."

**9:30 PM:** The sets of opening acts, Heaven and Axe, have finished, and the pre-recorded sounds of AC/DC fill the arena. Suddenly the house lights go down, and the ominous strains of *In The Beginning* tear out the Crue's massive PA system. As hellish lights outline the band's backdrop of a city in ruins, the boys hit the stage. Launching into *Shout At The Devil* as pyrotechnics fill the air, the band has the crowd on its feet from the opening note. The Crue never even come up for air, tearing into *Looks That Kill* and *Ten Seconds To Love* without ever missing a beat. The band is a blur of constant motion, with Sixx dropping to his knees or prancing on six-inch heels, Mars laying down burning lead lines one after the other, Lee pounding out a kinetic drum beat and Neil keeping the crowd on the edge of rapture with his stage rap.

**10:40 PM:** After a 70-minute set that includes an encore of *Helter Skelter*, the band leaves the stage to the adoring cries of their fans. Almost immediately, the house lights go up causing Lee to yell, "Why can't they at least let them finish cheering before turning the lights on?" After 10 minutes of cooling off, however, the band is all smiles. "Hot show out there," Neil says with a broad grin. The band sits around a large bottle of oxygen — Albuquerque's altitude leaves a telling effect on anyone not ready for it. "I don't need that stuff," Neil says.

**11:00 PM:** The band's dressing room is opened up and a flood of young ladies pours in hoping to attract the attention of their favorite Cruester. A fight breaks out as two girls battle for Neil's attention. While the argument goes on, Vince wanders off into the shower room with someone else. Sixx is halfway through another bottle of Jack Daniels, while Mars sits quietly on a couch conversing with a girl he had met at the record store that afternoon. □



# face to face

Metal Legends Begin First Unmasked Tour Of America



Kiss, from left: Paul Stanley, Vinnie Vincent, Eric Carr, Gene Simmons. Mark Norton has replaced Vinnie.

# KISS

by Andy Secher

**P**aul Stanley strolled into the backstage area of Madison Square Garden an hour before the start of Robert Plant's sold-out show. Dressed in a shocking pink suit, with a pair of leopard-skin boots highlighting his attire, Stanley was the epitome of a rock and roll star. As he stood in the Garden's back alleyway, conversing with fellow rocker Billy Squier, a young female fan rushed up to him and gasped, "Aren't you him?" Before Paul could even muster an answer, the lady had planted a kiss firmly on

his lips. "It's so nice to be able to recognize you," she blurted out before disappearing back into the milling throng.

"That's one of the side benefits of taking the makeup off," Paul explained later with a sly smile.

"I'm amazed by the number of people who say that they really didn't recognize us before — I thought *everyone* knew what we really looked like. It's been kind of strange for me to walk down the street and realize that I don't have to worry about someone taking my picture without the makeup. I can finally relax about that. Now we can just concentrate on making the best music we can."



GENE SIMMONS



Despite Paul's apparent pleasure with Kiss' new makeup-free image, it's been hard for the band's long-time supporters to accept their idols' decision to cast aside their trademark. "I still can't believe they did it," one New York fan said. "The makeup was one thing that I thought would last forever. Kiss just isn't Kiss when they look like everyone else." Another decade-long supporter added, "Now they're just another hard rock band. They're still the best band around, but without the look, they've lost a lot. I don't know how many new fans they'll pick up now."

While guitarist Stanley, bassist Gene Simmons, guitarist Vinnie Vincent and drummer Eric Carr are aware of the controversy their decision has caused, they insist that there's no remorse on their part. "It was something that had to be done," Simmons explained. "The time was right, and we feel very comfortable with our appearance. Kiss has always done what we've wanted when we've wanted — we've always prided ourselves in going against what everyone told us we should do. This is just the latest example. We always want to go against the grain — to do the unexpected."

"Kiss is still Kiss," Paul Stanley added. "We're rocking harder than ever, and that's really all that matters. The makeup had nothing to do with the music we were making — in fact it had become something of a hindrance to the continued growth of the band. People were getting the image confused with the music we were playing. They saw Kiss as a band of the 1970s, and that simply isn't true. We were *the* phenomenon of the '70s, but we want to be the biggest act of the '80s as well."

The real reasons for Kiss' image-altering decision may never be known. Stories that the band needed a quick financial lifeline have been circulating in the rock community, as have reports that radio stations, as well as MTV, have refused to play the band's music in recent years — mostly due to their outrageous appearance. Stanley refuted these reports by stating that "We made the decision to take the makeup off simply because we wanted to. We would never let the fact that a radio station would play our record if we took the makeup off affect our decision."

"Speculation is the nature of this business," Simmons added. "People always try to figure things out, even if they don't know the facts involved. Some people would love to think we squandered away all our money over the years, but I can assure you that isn't true by any means. We're still playing music because we love playing rock and roll. It's as simple as that. If some want to read more into our decision, they're free to do so. The only problem with that is that they're wrong."

Kiss' decision to remove their face paint surely hasn't hurt their popularity: their latest album, *Lick It Up*, has proven to be the most successful group venture in years. Featuring such standout tracks as *Young and Wasted* and *Fits Like A Glove*, the album returns Kiss to the heavy metal style that first helped establish the group's reputation over a decade ago.

"We're very pleased with *Lick It Up*," Gene explained. "It's a pure, simple heavy metal album, and that's the kind of music that Kiss plays best. Everyone knows that we tried our hand at different things over the last few years — and we acknowledge that those projects were a mistake, at least in commercial terms. I still love *Music From The Elder*, for instance, but I can understand those who found it difficult to

relate to in terms of past Kiss albums.

"We've returned to what we do best," Stanley chimed in. "There are a lot of good rock and roll bands out there now, but there's still only one Kiss. We're still the loudest, flashiest band in the world, and the new album proves what I'm saying. I believe that it establishes us as still the best hard rock band around. There are a lot of groups who've used our influence to make their own music, but when it comes right down to it, a Kiss song still sounds like nothing else in the world."

Stanley's reference to a new generation of metal mashers who've drawn upon Kiss' groundbreaking efforts to launch their own career, shows the group's knowledge of the current rock scene. In fact, the group that many rock pundits predict will replace Kiss as the newest champion of the makeup and metal sweepstakes, Motley Crue, got their first major tour break when they opened for Kiss last year.

### **"We know that some of the fans will be looking at us with a bit of suspicion."**

"We've always prided ourselves in introducing exciting new bands as our opening act," Simmons explained. "We've had everyone from Rush to AC/DC to Cheap Trick open shows for us, and they've all done fairly well for themselves. We've never shied away from competition. We want a hungry, young band to come on and take their best shot — it only makes us work that much harder when we come out."

"Ironically, Motley Crue said we really hadn't been that much of an influence on them," Paul said. "It was fun working with them though,

because some of the things they do remind us of Kiss a few years back. Motley Crue is a very good band — and we respect them. In fact, we feel quite honored that a band can come along like that and be successful using some of the same basic ideas that we had."

Now that they've grown comfortable with their new image during a six-week tour of Europe, Kiss have begun their first makeup-free tour of America. Playing over 60 shows in a three-month span, Kiss' latest road venture promises to be one of the most extensive of the group's career.

"We still put on the best show around," Gene Simmons said. "Just because we're not wearing makeup doesn't mean we're going to come on stage in jeans and stand around for two hours playing our set. We're still determined to put on the most outrageous and entertaining show in rock and roll. I'd rather not divulge too many of the secrets we have planned for this tour — just let's say that we have things cooked up that will put some of the antics we've done in the past to shame. We've never spared any expense when it comes to putting on concerts, and this tour will surely be no exception."

"We know that some of the fans will be looking at us with a bit of suspicion," Stanley added. "They'll be asking themselves, 'Can they really be as good now as they were before?' Well, I want to tell everyone that we're not as good as we once were — we're better. We have more energy, and more talent in the band now than we've ever had before. Vinnie is an amazing guitarist, and a great songwriter, and Eric is a great drummer. Together we all really cook on stage. Kiss is still growing," he said with a broad grin. "But we're still the raunchy, obnoxious band that you first grew to know and love. That will never change." □

Chris Walter



Gene, Vinnie and Paul on stage: "We're still the loudest, flashiest band in the world."



# pomp and circumstance



Styx, from left: Dennis DeYoung, John Panozzo, James Young, Chuck Panozzo, Tommy Shaw. Shaw recently left the band.

by Rob Andrews

With the release of their latest LP, *Caught In The Act*, Styx have once again proven that they rank among the most creative and popular bands in the rock world. With their intricate melodic passages and unerring pop sensibility, vocalist/keyboardist Dennis DeYoung, bassist Chuck Panozzo, drummer John Panozzo and guitarists Tommy Shaw and James (J.Y.) Young have shown that rock need not be a medium limited by predictability and staid musical attitudes. As Styx basks in the glow of their eighth consecutive platinum album, let's take a look back at one of the most amazing success stories in rock history.

"When we first started, the Beatles hadn't even appeared on the Ed Sullivan Show," DeYoung said. "It was back in 1963 when the Panozzo brothers and I first got together. We all lived near one another in Chicago, and since we all shared a love for music, we used to get together in the evening, or on weekends, and jam. We really never knew if music was going to be a career for us — we were all kids who just loved playing together. At that time, the excitement of just playing music was enough to keep us going."

That loose amalgamation between DeYoung and the brothers Panozzo lasted until 1968, when the trio added guitarists Young and John Curulewski and assumed the name the Tradewinds. The band began mixing a variety of cover tunes with a few original songs, and soon hit the Midwestern club circuit, which as Chuck Panozzo recalled "took us to every dive in Illinois, Indiana and Michigan." The band had already begun polishing their distinctive, keyboard-laden sound, yet at the height of the psychedelic era, there was little interest shown in Styx's

eclectic meanderings.

"Actually, we evolved fairly quickly as a band," DeYoung said. "We had a lot of different elements in the group. Curulewski was our resident hip guitarist — the problem was he never grew out of that. We never attracted much media attention, and playing in the clubs, we never got much attention from the record companies that were based in New York or Los Angeles. We were making ends meet, more or less, but after a while our lack of recognition was getting a little frustrating."

In 1970, the band's luck began to turn. They changed their name to Styx, and were signed to what DeYoung remembered was "a modest contract" by a tiny Midwestern label, Wooden Nickel Records. Over the next six years the band would record five albums for Wooden Nickel, including *Man Of Miracles* and *Equinox*.

"Wooden Nickel surely wasn't the biggest label in the world, but at the start of our career they served their purpose very well," DeYoung explained. "We had a fairly well designed sound and attitude, and Wooden Nickel gave us the chance to grow and develop without the pressure we may have encountered at a larger label."

While much of Styx's early work was easily overlooked by both the fans and the media, one cut, *Lady*, a bolero-styled rocker, was the key for establishing Styx as a national entity. While most of their touring had been restricted to the same Middle/American rock belt that had

STYX



characterized their Tradewinds incarnation, the intense radio attention given *Lady* transformed Styx into a band known from coast to coast.

"It was quite a trip to hear one of our songs getting radio airplay," DeYoung said. "We had always gotten some play in Chicago, but suddenly the song broke out on a national basis. After being together for nearly a decade it was really a thrill for all of us. That unquestionably was the key moment. Not only did it attract fans all across the country, but it made the big record labels know we were alive."

Despite the international success of *Lady*, it took two more years for the band to work out of their Wooden Nickel contract and sign with that much sought after "big label," A&M. With Curulewski departing the scene in favor of Tommy Shaw, Styx soon ventured into the studio to produce **Crystal Ball**, an album that perfectly bridged the gap between hard rock of the band's Wooden Nickel days, and the more sophisticated offerings that were still to come.

With the completion of **Crystal Ball**, Styx took to the road, further polishing the live show that had been the staple of their existence since their bar band days. Playing more than 200 dates over an eight month period, Styx built up a sizable following; in the process catapulting **Crystal Ball** over the platinum sales plateau. While many within the rock community viewed Styx as an "overnight sensation," the band took their success in stride.

"We had worked a long time to reach that point," DeYoung said. "We were excited, but we weren't about to squander everything we had worked for just because we had a hit album. The success of **Crystal Ball** only made us want to work harder on the next album."

That next LP, **The Grand Illusion**, helped turn Styx from a novelty into a phenomenon. Sporting the smash hit single *Come Sail Away*, the album proceeded to sell over three million copies in the U.S. alone, making Styx one of the most successful American bands of the late 1970's. "**The Grand Illusion** was a key album for us because it was the first album we produced ourselves," James Young recalled. "We figured that no one knew the type of music we wanted to play better than we did, so why not produce it ourselves."

Over the next few years, Styx took the musical formula presented on **The Grand Illusion** and refined it on such platinum platters as **Pieces of Eight**, and **Cornerstone**, each of which brandished hit singles such as *Blue Collar Man*, and the group's

first ballad, *Babe*. By now Styx had emerged as America's premier pomp-rock band, a home-grown equivalent to such English artists as Yes and Genesis.

"We never really saw the English bands as a major influence on our style," DeYoung said. "If anything our roots were hard rock and maybe a touch of Tin Pan Alley. We were always very much our own band. I don't think there is any band around that sounds like Styx. We've worked hard to develop our style, and we hope it will continue to grow in the future."

With the success of **Cornerstone**, Styx knew it was time to turn in an even more adventurous musical direction. With the release of **Paradise Theatre**, the band presented a concept album that conveyed a theatrical story line amid the normal array of hit singles and solid rockers. Based on the legend, and eventual demise, of Chicago's famed Paradise Theatre, the album, and it's accompanying stage show, catapulted the band to heights that even they found hard to believe.

"The funny thing is that we really don't make that much money off our records," DeYoung said. "We have to sell T-shirts and programs at the concerts before we see a dime. I'm not saying that we're not making a good living by doing this, but I think people would be

surprised where most of the money comes from."

After the success of **Paradise Theatre**, the next logical step for Styx was to create an album that would translate into a stage show the likes of which the rock world had never seen. So emerged **Kilroy Was Here**, the band's 1983 success which blended science fiction and music to tell the story of a future world where rock and roll was illegal. Mixing limited small hall engagements with giant indoor venues, Styx' **Kilroy Was Here** tour proved to be one of the most extravagant road ventures in rock history.

On their new live album, **Caught In The Act**, Styx has captured much of the majesty of the **Kilroy** tour. While the incredible visuals which accompanied the music are, of course, not present, Styx packs enough of a musical wallop to more than compensate for this deficiency. Drawing on material that spans their career, Styx prove that they have indelibly printed their unique stamp on the annals of rock as few groups have done before.

"It's been an incredible career," DeYoung added. "Hopefully, this is just the start. It seems that people are always trying to put us down and write us off. Well, we've stood up to the test of time. That's a pretty good testimonial to any rock and roll band."□

Janet Macoska/Kaleydiscoo



Styx at their best, performing, with Tommy Shaw ripping out one of his dynamite solos.



# SCORPIONS



Richard E. Aaron/Thunder Thumbs

Scorpions, from left: Francis Bucholz, Herman Rarebell, Klaus Meine, Matthias Jabs, Rudy Schenker.

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"We know that we're on the verge of something very big."

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by Andy Secher

With their latest LP, *Love At First Sting*, proving to be the most successful album of their 12-year career, few rock fans can deny that the Scorpions have finally achieved the stellar Stateside status they've long been seeking. With the album already passing the million sales plateau, and their national tour an instant sellout wherever it goes, the Scorps have reached the top of the hard rock world at last. "This is incredible fun," vocalist Klaus Meine said with an impish smile. "Headlining an American tour, and hearing your music on the radio all the time is exciting — especially when you've had to overcome as many obstacles as we have in order to get here."

One of those obstacles was the fact that only five years ago the band's American label told this hard rocking quintet that the States were just not ready for the Scorpions' blood-and-guts rock and roll sound. Drawing on a determination fostered by growing up in the blue collar environs of Hannover, Germany, the band decided to take matters into their own hands — they dropped their U.S. label, and made success in America their number one priority.

"That was a very critical time for us," Meine recalled. "We had been playing around Europe and the Orient for six or seven years, and we wanted to break through in the biggest rock and roll market — the United States. Our albums had been released here, but we were never able to come over and tour. The label just never gave us any support. They kept giving us ridiculous excuses like, 'Americans will only listen to English hard rock

bands.' For awhile we actually believed them. Then we began to realize that good rock and roll is good rock and roll no matter where you're from.

"That's when we changed record companies," he added. "We knew that to be considered a great band we'd have to get some recognition in America, and we knew that it might take years of touring for us to get that recognition. Actually, our estimations weren't that far off. It has taken us about six years of touring in order to headline all across the country. We made the right choice at the right time, because I don't know if we would have made it if we had waited a few years longer."

During their early years, the Scorpions were quite content with their reputation as Germany's best heavy metal band. The group's roots date back to when Meine met Rudolf and Michael Schenker. The trio soon formed a band called Copernicus which then evolved into the

Scorpions. "It was very strange in the early days," Klaus said. "Rudolf and I were both in our early 20s, while Michael was six years younger. He had been playing professionally for a number of years by then, and he'd already gotten into a bit of trouble with drinking, so his father was very suspicious about him joining another band."

"Michael was a bit strange back then," brother Rudolf recalled. "But I would do anything for him. I had a beautiful Flying-V at the time, and he was playing a Les Paul. One day he asked me if I wanted to trade. Of course, I really didn't want to, but Michael was my brother, so I did. I didn't play a 'V' again until Michael left the band."

That early Scorpions incarnation made one album, *Lonesome Crow*, which as Meine recalled, "Mixed a variety of hard rock influences together." Drawing upon



the styles of Led Zeppelin, Deep Purple and Jimi Hendrix with equal aplomb, the Scorpions' debut effort drew attention in European hard rock circles, while being totally ignored on this side of the Atlantic. In fact, the album remains the only Scorpions LP never to have been released in America.

Following the release of **Lonesome Crow**, the band hit the road, touring England and Europe as the opening act for UFO. During one of the band's sets, UFO vocalist Phil Mogg spied Michael Schenker's guitar excursions propelling the Scorpions along, and decided that the blond axe demon would be the perfect addition to his band. Before the night was over, the Scorpions found themselves on the road without a lead guitarist. "It was a horrible situation, and in retrospect an unfortunate one for Michael," Rudolf said. "But, Michael's always been one to do things on the spur of the moment."

## Love At First Sting is Scorpions biggest selling album ever.

The band returned to Germany where they held auditions to find a new lead guitarist. They soon discovered Ulrich Roth, a Hendrix-inspired Stratocaster master whose wailing lead work brought a new intensity to the band's sound. With Roth aboard, the group reeled off a series of tight, often compelling hard rock albums such as **Fly To The Rainbow**, **In Trance** and **Virgin Killers**. Despite some great songs, the band's suggestive album covers often drew more attention than the Scorpions' music.

"It was so frustrating for us," Meine said. "During the time that Uli was in the band, hard rock was in something of a decline. Punk rock was happening, and other trends just seemed to stand in our way. We never gave any thought to selling out our musical beliefs, so we just decided to wait patiently."

Following the release of the band's live **Tokyo Tapes** LP, just as the Scorpions was on the verge of signing a new record deal and venturing to America for the first time, Roth mysteriously left the band. The reason for this departure on the eve of the band's greatest success has remained a secret with Meine dismissing the incident with the simple explanation, "He just felt that he wanted to go in a different musical direction than the rest of us." Without missing a beat, the band at first called upon a then-unemployed Michael Schenker to help finish work on their next album, **Lovedrive**.

"Michael had just left UFO, and he needed us at the time, and we needed him," Meine said. "We quickly saw that he was in no condition to become a permanent member of the band, but his help got us through a very difficult time."

During the **Lovedrive** sessions, the band had uncovered another Hannover guitarist named Matthias Jabs. He had been a member of a number of local club acts. Jabs was invited to sit in on some of the **Lovedrive** recordings to see how he'd interact with the other band members. The chemistry between the Scorpions and Jabs was immediate, and when it was determined that Michael Schenker was not physically fit to continue, Jabs was asked to become a full-fledged Scorpion. "It was very exciting for me," he said. "I had followed the Scorpions all my life—they were the local heroes—and to actually become a member of the band was incredible!"

**Lovedrive** proved to be the turning point for the band, with the album's success finally bringing them to America in 1979. Touring with the likes of Rainbow and Kiss, the Scorpions won a dedicated following who reacted enthusiastically to the group's delicate blend of metal and melody. With their foothold in America secured,

over the next few years the Scorpions toured continually, taking only enough time off the road to crank out such album smashes as **Animal Magnetism**, and 1982's platinum selling **Blackout**.

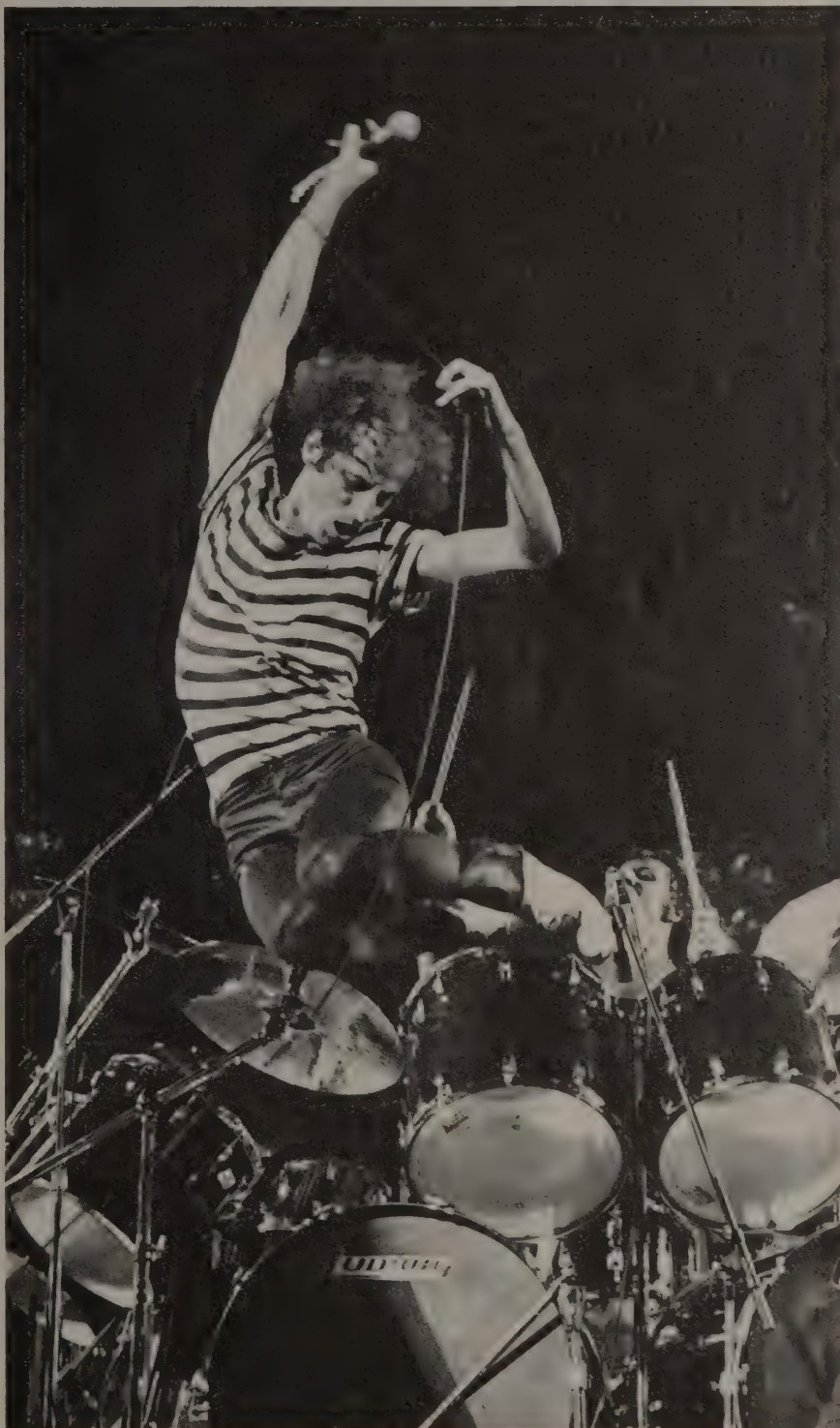
"We had waited so long for our opportunity to tour America that we weren't going to waste it," Meine said, explaining the band's hectic touring schedule. "We gave ourselves plenty of time to record, but the road became an equally important priority. We've tried to achieve a balance between time in the studio and time on tour."

Never has that delicate balance been more in evidence than on the group's current world tour. With **Love At First Sting** an international best seller, and the

tour promising to generate gross revenues surpassing \$10 million, it seems that the Scorpions have finally reached the proverbial pot of gold at rainbow's end.

"The success we're enjoying now does make all the years of hard work seem worthwhile," Meine said with a laugh. "Now it's easy to look back and smile. It surely wasn't so easy when we were living through the hard times. We like to think that we're just beginning to reach our potential. We know that the best times still lie ahead. The Scorpions always believe that the future will be better—even when we have no complaints about the present." □

Anastasia Pantos Kaleyediscopes

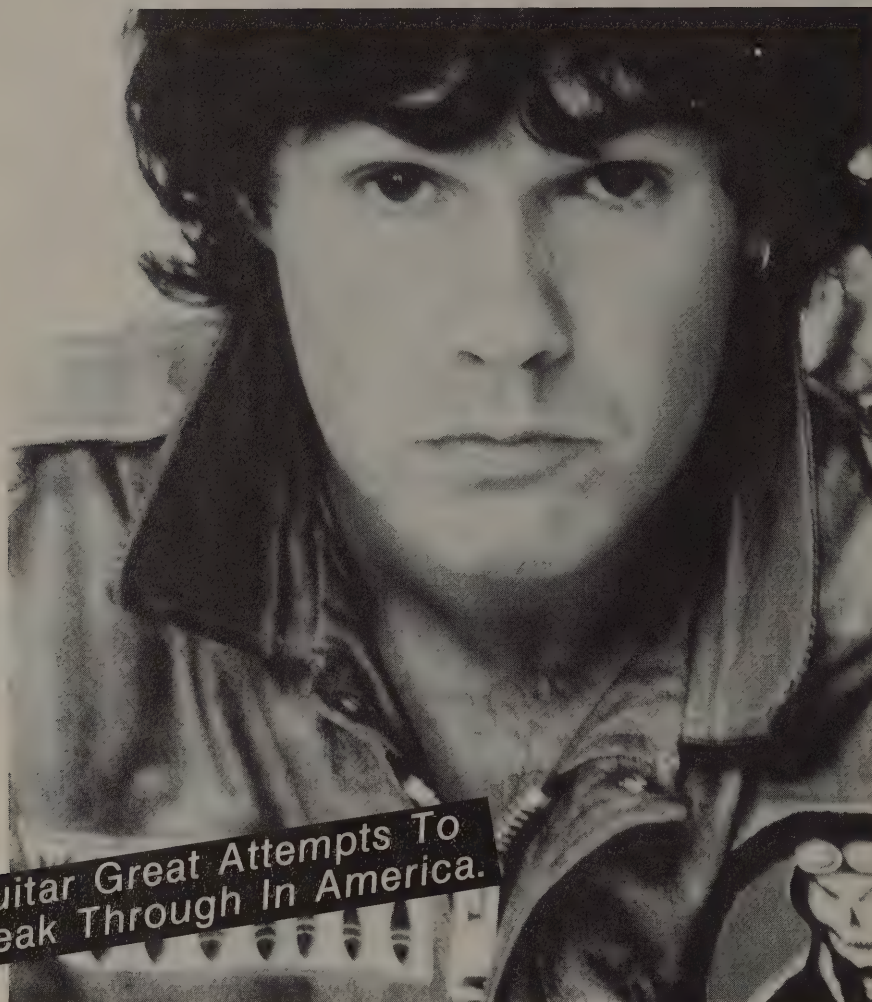


Rock and roll gymnastics as executed by lead singer, Klaus Meine.



# Gary Moore

## the unknown legend



Gary Moore: "I don't want to be compared to any other guitarist."

### by Andy Secher

When rock's top guitarists get together to discuss their craft, the name of Gary Moore is sure to arise. Axe slingers from Michael Schenker to Brad Gillis have all praised the sinewy, burning lead lines that have made Moore's six-string excursions among the most exciting in rock. Yet, despite the accolades of his peers, Moore has never been able to emerge from the guitar pack in terms of commercial recognition. That fact understandably bothers the dark-haired Irishman.

"I must admit I'd enjoy selling more records," he said. "I appreciate the nice things people have to say about me, but a little more fan recognition, especially in the States, would be greatly appreciated. I thought the last

album (**Corridors of Power**) would be successful in America, and while it didn't do badly, it didn't get the attention it deserved either. We were on the road with Def Leppard for a couple of months in support of that album, and that helped us get across to American fans, but I hope the new album really puts us over the top."

That new LP, **Victims Of The Future**, shows Moore's finely crafted metal licks to be in top form. On such tunes as *Hold On To Love* and *Murder In The Skies*, Moore, along with bandmates Ian Paice (drums), Neil Carter (keyboards) and Craig Gruber (bass) has created a series of tight, commercial numbers that pack an unmistakable metallic wallop despite their radio-oriented aspirations.

"I've worked with musicians

who've always been able to play accessible rock and roll," Moore said. "I spent quite a bit of time in Thin Lizzy, and I've also worked with Greg Lake on his two solo albums. The influence of the people you work with will naturally rub off on you. I respect and admire (Thin Lizzy's) Phil Lynott immensely. He helped show me that one can perform good songs while not sacrificing a rock and roll attitude. That's what we've tried to do on the new album."

**Victims Of The Future** also features contributions from a variety of "special guests" including Bobby Chouinard — drummer for Billy Squier — and Bob Daisley, Ozzy Osbourne's bassist. "The lineup of the band was a little unsettled while we were recording the album," Moore explained. "Neil Murray, who appeared on the last album and toured with us, plays bass on one track, while Mo Foster of the Pretenders plays on a couple of others. We even had Slade's Noddy Holder come in to sing background vocals on one of the cuts. The band is very together now, and hopefully in the future we'll be able to rely solely on group members to record an album. But it is fun to get some friends together in the studio every now and then."

Aside from the diverse cast of players who helped put together **Victims Of The Future**, another feature that distinguishes the album is its cover version of the old Yardbirds hit *Shapes Of Things*. While many guitarists would shy away from re-recording a track that originally featured a six-string legend (the Yardbird version starred Jeff Beck), Moore feels no comparisons should be drawn between himself and Beck.

"We recorded that tune because it's a great song," he said. "That's the same reason we did the old Free song *Wishing Well* on the **Corridors of Power** LP. If a song is great, especially if it's as old as *Shapes Of Things*, I don't see any reason why it can't be updated. We're not trying to improve on the original necessarily, it's more that we thought it would be fun to record, and even more fun to play on stage."

"I don't want to be compared to any other guitarist," he added. "There's no reason to make guitar playing a competition. I do feel I'm an accomplished player, but that doesn't mean I feel I'm better than somebody else. A skill like playing the guitar is wonderful, but it works best when it can be worked into a song framework effectively. Hopefully, that's what I'm doing now." □





# Judas Priest

Rob Halford: "Nobody in Priest goes out on stage unless they want to do it 100 percent."

## the metal machine

by Michael Tallion

**Rob Halford considers himself an international ambassador for heavy metal. "I don't see why it shouldn't be played everywhere in the world," he declares, as Judas Priest prepare for their 1984 American onslaught. "It's such a gut, raw musical expression that it reaches everybody. I'd personally like to take metal to every country in the world. It's such a fantastic attraction, let's hope governments allow it."**

"I read the other day that some Russian guy in a band was put in prison for psychiatric treatment because he was into rock and roll. That's very sad, but without wishing to delve into politics, all I can say is that heavy metal has got so much to offer other people. It's a limitless form of music and it's going to be around for so many years. It's gonna be around at least until I drop dead — it's got a hell of a long time to go."

Strong words from a man who obviously takes his metal very seriously. For the past decade, Rob Halford had directed all his energy towards the success of Judas Priest, and with their recently released **Defenders Of The Faith** album racing up the charts, his efforts have certainly not been in vain.

The new Priest record is an absolute killer, an excellent follow-up to their platinum 1982 effort

**Screaming For Vengeance.** With powerful cuts like *Fast And Furious*, *Freewheel Burning* and *Love Bites*, it's a blistering attack of metallic mayhem, and Rob is convinced it's the band's strongest output to date.

But exactly what is this 'faith' Judas Priest is defending?

"Well, if you take the analysis of what the title means, instantly Priest are *defenders of the faith*," explains the lead singer, "the faith



being heavy metal music. And we're defending it against every aspect: from the people that knock it and from it ever going out of style or fashion, which we never thought it would anyway. And I think

**Defenders Of The Faith** is apt, not only for Priest, but for all heavy metal freaks around the world. The fans and the bands — it's a statement for everybody."

Priest started work on the album immediately after their appearance at last year's US Festival in California, and subsequently spent the whole summer recording in Spain before flying to Miami for mixing. It was by far the longest period the band had ever spent making an LP and one can only assume that they were under a certain amount of pressure in view of **Screaming For Vengeance's** success.

"We've always maintained that albums are important from year to year," asserts Rob, "but especially when you've topped the platinum mark in the States, it's important to deliver a follow-up which is going to carry on and take us to greater heights. That's why it took us longer to make this record than any of the others.

"There is definitely an added amount of pressure involved, but we tried not to let it get to us, because if you worry about it too much then it can affect your writing. Fortunately, we wrote the songs with the same attitude and direction that we did with **Screaming For Vengeance**, and in the end I think it all worked out very well."

Despite the ever-increasing popularity of heavy metal, there are still many who knock it for its lack of originality. While that may be the case with some groups, it's rather an unfair dismissal as far as Priest are concerned. They're constantly exploring new fields, coming up with plenty of innovative sounds, and there's definitely more to their music than simple monotonous riffing.

According to Halford, "I think a lot of people tended to knock heavy metal in the early days because it was unsubtle and it didn't have the contact with the audience that it has now. These days, the audiences are far more sophisticated. They want more contact with a band or an artist, and the music itself has developed over the years to bring that feeling closer together.

"Heavy metal is probably one of the hardest styles of music to write. It has the ability to be complex, if you so desire, but sometimes it can be difficult to be melodic without throwing away the solidness of what HM is all about.

"We write songs that a lot of

people can associate with, but more often than not they tend to appeal to people from the same background as Priest. It's a very down-to-earth, believable aspect. It's not hype at all, but a real personal desire to put something across to other people so they can relate and understand."

Although they've hit the big time, Priest themselves have remained extremely down-to-earth characters and Rob believes this is because they never let their egos get the better of them.

"We never do that. We're far too intelligent, and we don't need to do it."

Guitarist Glenn Tipton maintains, "It's the people that start believing they're something they're actually not, and believe in the dream world rather than reality, who fall foul. I find it difficult to look at myself as a 'rock star' — but I suppose I am. When I see myself in magazine pictures, I just think 'Oh, that's me there.' It's no big deal and I guess that's why I can handle it."

Like most of today's bands, Judas Priest recognize the value of exposure through video and are convinced that the amount of airplay they received with their clip of *You've Got Another Thing Comin'* helped to boost sales of **Screaming For Vengeance**.

"I think video is a very important aspect of the music business," affirms blond axe ace K.K. Downing, "especially when you see so many new bands breaking out in a big way onto the American market. If it wasn't for things like MTV, new wave artists like The Fixx and Duran Duran would never have broken into the U.S. market because they wouldn't have got the gigs."

"Video is a great way of letting people see you in a dimension

**"Priest are defenders of the faith, the faith being heavy metal music."**

other than a live stage performance," continues Rob. "So we see it as an ongoing thing that's going to be extremely advantageous to bands if they have the ability to follow up with a live show.

"I've seen bands do good videos and then they've been terrible on stage. It's the same with producing





Glenn Tipton, Rob Halford and K.K. Downing: Touring has always "been our main link to success."



a record; you can have a brilliant producer that makes a lousy band sound great and then you see them live and they're terrible."

Priest still consider live gigs to be far more important, and Halford adds: "We've always maintained that it's been our main link to success. We've always been a touring band and I'm pretty certain that's how we'll maintain our existence."

Prior to the latest American trek, the band played dates in the UK and Europe, and before the end of '84 they're hoping to visit the Far East and Australia.

Doesn't such a heavy touring schedule become a strain?

"Yeah, it gets tiring," replies Rob, with an air of nonchalance, as tough the lifestyle has now become habit (which it has). "But obviously you learn to live with that side of it. You can make it more tiring than it can be. The important thing to remember is that every show is a

first for that particular audience that year.

"So you've got to be at your peak and you must be good. If you feel sick or worn down, or you've had a late night and been doing too much boozing, you can't let that interfere, it's not fair to the audience. It's totally selfish for you to mess yourself up and go out onstage and give a second-rate performance. So we constantly give out the best that we can every single night of a tour."

Anybody who has witnessed Judas Priest onstage will surely attest that they are one of the most spectacular live attractions in the business. Their last stage set was mind-blowing and Halford warns, "You wait until you see the next one...it's visually awesome!"

Priest are finally earning the widescale recognition that they deserve after having slogged away for a decade. It now seems appropriate to ask Halford how long he feels the band will continue

their campaign for the heavy metal cause.

"At the top of my head I would say at least another five years," he answers. "It'll probably be even longer, but at least five years minimum. And I'm talking about five *big* years, because now we've moved into a different managerial situation with Bill (The Who) Curbishley looking after us.

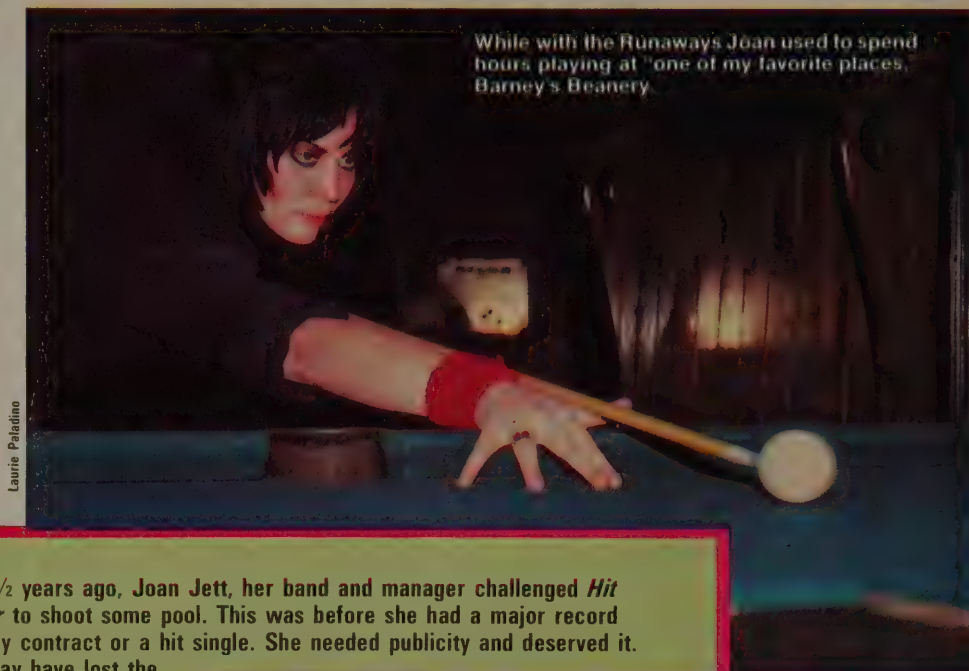
"We've already made plans for the next two years and it just seems to be almost the beginning of something starting all over again. And that in itself has generated a whole feeling of wanting to go to the next step.

"What we've always said is that as soon as we start to make bad albums and put on bad shows then we don't do it. Nobody in Priest goes out on stage or into the studio, unless they want to do it 100 percent. Once anybody feels different than that, then we'll forget it. Right now, it's like a new lease of life." □



# Sports challenge

## SHOOTING POOL WITH JOAN JETT



Laurie Paladino

While with the Runaways Joan used to spend hours playing at "one of my favorite places, Barney's Beanery."

Over 3½ years ago, Joan Jett, her band and manager challenged *Hit Parader* to shoot some pool. This was before she had a major record company contract or a hit single. She needed publicity and deserved it. Joan may have lost the match, but she gained our respect, as well as our ink. Now that she's become a big star, we thought a touch of the past might bring back some important memories.

"Do they have the chalk here?" Joan Jett asked as she prepared to play pool against **Hit Parader**.

Jett admits to being a billiards enthusiast. While for former rhythm guitarist of L.A.'s now defunct Runaways said she didn't have a pool table at home, she used to spend hours at Barney's Beanery ("one of my favorite places") watching and playing. Our intrepid editor, who claims to have learned trick shots from "Old Man Hale" in Hollywood, was ready to take the 22-year-old new-wave goddess on.

Jett removed her leather motorcycle jacket and rolled up one sleeve of her black shirt, exposing a red sweatband around one wrist. Numerous silver chains hung from her neck, almost touching the edge of the table as she leaned over to take her shot. The first game of eight ball passed very quickly, with the editor running the low balls and sinking the eight. The second

game, however, was much slower and closer. An absorbed Jett had one fingertip to her lips towards the end of the match, before she reprimanded her opponent, saying, "You don't leave me nothing — nothing! Toward the end, the editor sunk the final ball but forgot to call the pocket. Score one for Jett. The third and final game was extremely close. Both players were going for the eight ball, both missed, and finally Jett left the black ball hanging by the pocket.

"I was going to go on tour with Minnesota Fats, but he was afraid I'd show him up," an ego-inflated editor remarked, after sinking the winner.

Jett and the **Hit Parader** staff spent the rest of the afternoon playing pinball and Asteroids. Afterwards, she went back to her manager's house to read the latest issue of **Hit Parader**. The editors went home to listen to Joan's debut album, **Bad Reputation**. □



# April Wine

## the taste of success

by Rob Andrews

April Wine may well be the Rodney Dangerfield of rock and roll. It seems that no matter what this Montreal-based quintet accomplishes, they just don't get no respect. "It is a little frustrating," the band's producer/guitarist/songwriter Myles Goodwyn said with a world-weary grin. "Every time we take a step

and roll energy there to please all of our longtime fans. We didn't want to record an album that would just have been **Son of the Beast**. I still stand by the **Power Play** album all the way, though I must say the new one does bring back many of the more familiar April Wine elements."

That new album, **Animal Grace**, takes Goodwyn and bandmates Steve Lang (bass), Jerry Mercer

to anyone. We didn't sense any pressure after the success of **The Beast**, and we don't feel any pressure now. That's not our style. We enjoy what we do; we're not in the business of counting up album sales. I'm not saying that we don't enjoy selling records, but we're not about to sell out musically just to do that."

With the success of the album's first single, *This Could Be the*

## Veteran Rockers Return To Form With **Animal Grace**.

forward, it seems that someone wants to make sure we take a step back as well. That's been our history."

The history of April Wine has, in fact, been a tale filled with numerous winding trails and dead ends. The group, which formed in 1973, existed for a number of years as merely another Canadian hard rock band, slogging it out 250 days a year on the tour trail billed under everyone from Ted Nugent to Rainbow. Then in 1982, April Wine released **The Nature of the Beast**, an eclectic collection of tunes that was purchased by more than a million Stateside fans. It seemed that after a decade of paying their dues, the band was finally about to collect their rewards.

"It's still hard for me to understand exactly why that album broke through while some of our earlier ones didn't," Goodwyn stated. "We've always been a very confident band, and we've always made a nice living out of touring, but there was something special about hearing your songs played on the radio at last."

Unfortunately, the success April Wine enjoyed with **The Nature of the Beast** was to be short-lived. Due to the success of that album's single *Just Between You and Me*, an uncharacteristically soft ballad, the band turned in a slightly more middle-of-the-road direction on their next vinyl effort **Power Play**. The results were, to say the least, disappointing.

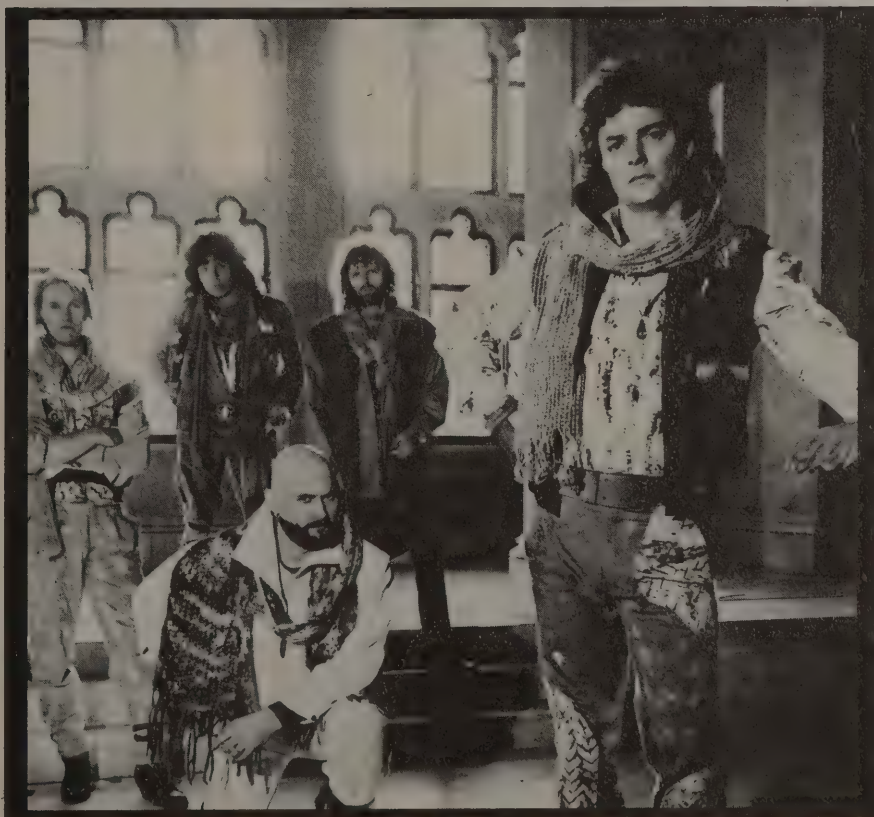
"Of course we were very surprised that **Power Play** didn't take off like a rocket," a reflective Goodwyn stated. "We had a great time making the album, and we felt we had recorded some of the best material of our career. We knew the record wasn't quite as frantic as some of our earlier ones, but we felt that there was still enough rock

(drums), and guitarists Gary Moffet and Brian Greenway full circle, returning them to the melodic metal sound that first won the group international acclaim. With the current hard rock renaissance in full swing, Goodwyn feels sure **Animal Grace** will allow April Wine to recapture the momentum they may have lost with **Power Play**.

"We enjoy experimenting with our music, and we'll continue to do so," he said. "But first and foremost April Wine is a rock and roll band — that's a fact nobody can argue with. We don't feel we have anything in particular to prove


*Right One*, it's quite apparent that April Wine has managed to resolidify their position in the rock world while sacrificing none of their musical principles. It's a fact that makes Goodwyn smile with satisfaction. "It feels great to write a song that a lot of people get pleasure from," he said. "That's especially true when it's a song you get off on yourself. When you hear your song on the radio when somebody is driving by, you really want to catch up to 'em and shout, 'You like that song? Hey I wrote it.'"  
□

Geoffrey Thomas



April Wine: Steve Lang, Brian Greenway, Jerry Mercer, Gary Moffet, Myles Goodwyn.





# TED NUGENT

call of  
the wild

Ron Pownall

Ted Nugent: "The way I dress, the way I rock, is just an extension of being me."

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## *The motor city madman bounces back.*

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**by Rob Andrews**

Ted Nugent was dressed in battle fatigues, a shining .45 caliber pistol in his hand. Perhaps this scene shouldn't have been so surprising in light of the Nuge's professed love of hunting and outdoor activities. The only trouble was, at that moment, Terrible Ted was sequestered in an office overlooking Rockefeller Center in mid-town Manhattan.

"I'm always me," Ted yelled as he twirled the loaded pistol in his right hand. "Do you think I'm gonna put on a suit and tie just because I'm coming to New York? That's a load of deer droppings. The way I dress, the way I rock is just an extension of being me — I couldn't put on an act if I tried."

With those words Nugent rose out of his chair, flashed a slightly demented smile and shouted, "I want to hit the subways. Let's see

the way they react when they see me stroll on board with my .45 waving in the air. That's law and order right there Jack! There ain't nobody who would mess with this lad under those conditions. That's why I believe that every human should be allowed to bear fire arms at all times. Nobody's gonna mess with you if you're packin' a pistol in your pocket, and if you know how to use it."

Ted Nugent has never been one to mince words. Over his 15-year career, this Detroit native has billed himself as both the fastest guitarist and the fastest mouth in rock and roll. While his career has gone through a recent period of ups and downs, with the release of his latest album **Penetrator**, the Nuge feels that he's once again on the right track, creating some of the most lethal and entertaining hard rock music around.

"This album will go down as one of the all time rock and roll classics," the Nuge stated with his typical reserve. "Some people began to write me off last year, but I want everybody to know that there's plenty of life in this old boy yet. Young Ted is still as hungry as ever to crank out the rock and roll. I've added some new blood for this record, and they've put an extra kick into my rock. These guys just have rock and roll running through their veins! They're incredible.

"Believe it or not, I've used some synthesizers on **Penetrator**," he added. "I mean they ain't your standard 'tweet, tweet' synths — these babies smoke. They're pure bone-crunching keyboards. But they give the songs a real good rock and roll feel. They sure don't make anything sound too wimpy. I'd never stand for that. The guy I used to produce this record, Ashley Howe, has the same attitude I do. He produced the last couple of Uriah Heep albums, and what went



down on those disks was some very heavy duty stuff. I mean ol' Ashley can get pretty intense when he wants to."

In addition to the tradition-breaking use of synthesizers on **Penetrator**, another precedent-shattering feature on the LP is Nugent's reliance on outside material. While on such past albums as **Weekend Warrior** and **Cat Scratch Fever**, Ted was responsible for writing all the tunes, the Nuge has turned to a number of musical associates to give his latest LP's sound an added boost.

"Yeah, some of the songs were written by other people, but there's nothing wrong with that," Ted said. "Bryan Adams, who is one of the best songwriters around, wrote *Draw The Line*, and one of my favorite all-time musicians, Andy Fraser — who was in Free — wrote *Knocking At Your Door*. I wrote a couple of others with different people, so the album has a very fresh sound to it. But there are enough good ol' Nuge crunchers to make sure you know who's playing. There's one called *Lean Mean Rock and Roll Machine*, that's guaranteed to blow some people clear out of place. This album's gonna wake some people up, that's for sure."

Despite Nugent's confident proclamations, it is apparent that the steady erosion of his popularity over the last few years has forced him to reconsider his musical direction. While he still plays with more ferocity than a pack of hungry wolves, his has been in a near-constant state of flux, and Ted admitted it's been difficult to maintain his musical momentum.

"I've gone through a lot of different players over the last few years," he said. "But the fact of the matter is that I can play with anybody if they're good enough. I know that playing with me is hard

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**"Those ladies can just sense the sweat and inspiration that I've put into that day's work, and they want to come and relax me."**

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because I drive myself. I'm in great shape, and I stay that way so I can play long and hard every night. Some musicians just aren't capable of keeping up with me. They just fall by the wayside. Everyone I've worked with over the years has been a great guy and a great musician, but the truth is that I'm looking for guys who can keep up with me. At least this time I think I've found 'em."

One new band member who drew particular praise from Nugent was young vocalist Brian Howe. While Ted hasn't sacrificed all the lead

vocal duties on his latest vinyl venture, Howe's bluesy wail has added a new and exciting element to Nugent's sound. "Brian's the best vocalist I've heard since Paul Rodgers," Ted exclaimed. "When I heard him for the first time I said, 'Wow, I've got to get this guy into the band.' He sings on half of the album's tracks, and I'm sure he'll sing some of the older material once we go on tour. With a voice like that, it would be a shame to waste it."

While Howe's presence has added an unexpected British feel to the Nuge's All-American rock style, Ted was quick to explain that his music remains just plain, simple rock and roll. "There's no nationality to rock and roll," he said. "It's an

international language. I don't care if a guy's from Mars, if he can jam he's okay in my book. I'm an American, and I'm proud of it. I'll always record in America. We did this album out in L.A.'s Record Plant because it's fairly inexpensive, and once you're finished working for the day the hunting's great.

"That's how I know how my music is going," Ted continued with a smile. "If the hunting's good, I know I've done a good day's work. Those ladies can just sense the sweat and inspiration that I've put into that day's work, and they want to come and relax me. Young Ted takes good care of himself and he likes to deal with people who take care of themselves, too."□



Sammy Hagar on stage with Ted: "I can play with anybody if they are good enough."



# Night Ranger

## rock american style

by Dan Hedges

"It was *un-believable!*" Jack Blades of Night Ranger says sounding like David Letterman on overdrive. The exact antithesis of your average laid back Northern Californian (Blades lives in San Francisco), he's known far and wide for talking a blue streak, even when asleep. With Night Ranger hot off the plane from their first tour of Japan, the bassist is up to 78 rpm. Obviously, he had a good time.

"Our second album (**Midnight Madness**) was released there on December 1st," he explains. "By December 8th, it had gone gold. Japanese gold. Every show was sold out. Screaming fans. We got mobbed everywhere we went. It was..."

*Un-believable?*

"Yeah. I was told we were going to have to really work hard because the audiences were just going to sit there and politely applaud after every song. But it was the exact opposite. They were going *crazy*. It was even better than most American audiences. Everybody was up in their seat from the first song until the end, singing every chorus even louder than we were singing it. In *English*, too. It was just..."

*Un-believable.*

"It was a real upper. They carbon copy Americans over there. Right now, everything is 1950's; **Happy Days**. I mean, letter jackets, you know? It's *un-believable*. On our last night, we filmed the concert for a video — they're releasing a video disc and a laser disc of our concert to sell in Japan — and at the beginning of our song *Rock in America*, we let down this huge 24-foot American flag at the back of the stage. There were about 200 kids in the audience, and they all had these little American flags. They were out in front waving them like crazy; we were up there onstage with this big American flag with the spotlights flashing across it. It was the most patriotic show I've ever seen. And in *Tokyo!* It was *un-believable*."

Not surprisingly, Night Ranger were a collectively hot item with the ladies over there, and a note of wonder creeps into Blades' voice at the still golden memory. "There's a whole underground network," he says. "All of our tour managers were going, 'Oh yeah, those are the girls who were with Asia last week. And they were with U2 the week before. And last year, with the Doobie Brothers. Yeah, I remember her. Ask her how Rod Stewart is.'"

"But the younger fans are so *fanatical*. The last day, when we were leaving, there were all these girls crying hysterically and clutching handkerchiefs. I thought, 'Hey, wait a minute...' But they were all dead serious. There were some *serious* tears shed in Japan over us, let me tell you."

At the moment, Night Ranger are enjoying a much-needed vacation — all three days of it. By the time this goes to press, they will have already done a string of gigs with Quiet Riot — a prelude to the six week cross-

country slog with ZZ Top that will take up most of the spring, followed by a further eight weeks worth of arena hopping with Foreigner that's now being planned for June and July.

As Blades explains, "With this band, we'll be sitting around and going, 'Okay, we've been home for five days now. This is dull.' " Everybody in this band loves to work. Even



Ross Marino

Night Ranger's lead guitarist, Brad Gillis, had a short stint with the Blizzard Of Ozz.



though it's great being home with friends and family and loved ones — man, we're workaholics."

The kind of workaholics, obviously, who catch themselves gazing wistfully at that Holiday Inn towel hanging in the bathroom at home, remembering that magic night in Wichita, Kansas.

Blades laughs. "Longing for Bismarck, North Dakota." He sighs. "The Doctor Zhivago tour up north."

And that ashtay over there on the coffee table. The one that says Milwaukee Hilton...

"Exactly! You catch yourself sitting home and looking at all your memorabilia. The bath mat from Spokane. 'Remember Spokane?' 'Yeah, she was great.'"

Blades, of course, can trace his life on the road right back to his days with Rubicon, the West Coast funk/rock outfit that cut two albums before calling it a day in 1979. Guitarist Brad Gillis and drummer Kelly Keagy had joined the band during its twilight hour, so it was only natural that they and Blades — having discovered that they hit it off musically — carried on with a new band called Stereo. Alan Fitzgerald, a veteran of touring outfits with Ronnie Montrose and Sammy Hagar, came on board to handle keyboards, followed in due course by guitarist Jeff Watson. Redubbed Night Ranger, the band hit the Northern California tour circuit, playing second and third on the bill to acts like Santana and the Doobie Brothers. Signed to Boardwalk Records, their first album, *Dawn Patrol*, spawned a sizable hit single, *Don't Tell Me You Love Me*. Following it up with virtually non-stop road work as the show opener for Kiss, Heart, and Sammy Hagar, the band were just hitting cruising speed with a gold album under their wing when Boardwalk Records abruptly closed up shop and went out of business.

Left high and dry, the band floundered for a moment, then caught their balance again, signing with MCA/Camel Records and heading into the studio to lay down tracks for what would eventually become *Midnight Madness*. Evidently, no ground was lost in the end.

"We're doing big business here," Jack Blades says happily, referring to that newest album. "By the middle of the summer, we'll probably only be doing concerts off and on — Friday, Saturday, and Sunday outdoor concerts. We're going to try to go into the studio in between and work on a new album so that it's out in the fall. Just from being on the road so much, we've already got two days off in Springfield, we'll sit down in our rooms and grab our guitars and little cassette decks, if only because there's nothing else to do. I mean, I've already *seen* where Lincoln was born, you know what I mean?"

Blades explains that this is pretty much the way that *Midnight Madness* came about too, as did the first album. But if the music this time around is less relentlessly heavy-duty from the first track to the last, he claims, it's only "because we wanted to show that we didn't have to bang each other over the head all the time."

Maybe it's that fabled San Franciscan influence creeping in. While it can be argued that the city's heyday as a creative rock and roll force has been nothing but a memory for

over a decade now, it's possible that a few of the old nuances remain — echoed in the new generation of bands that have appeared since the mid '70s. "There seems to be a renaissance of music happening in the Bay Area," Blades agrees. "Journey, Hagar, even Huey Lewis and the News. There's a lot of good stuff coming out now, and I think that we're a part of that. As for the sound, I don't know. Maybe, living in San Francisco, we don't feel that we have to be pigeon-holed. There might be a freedom that we subconsciously experience up here that's left over from the hippie days of the '60s, something that makes you feel that you don't have to categorize your music; jam it into one narrow style."



Night Ranger, from left: Kelly Keagy, Jack Blades, Alan Fitzgerald, Brad Gillis, Jeff Watson.

Of course, there are casual listeners who might be prone to dismiss Night Ranger as just another heavy metal band (albeit more melodic than most), if only because of guitarist Brad Gillis' short stint with Ozzy Osbourne's band.

"At this stage, we've gone beyond living in the shadow of Ozzy," Blades says. "Originally, I think it did help us because a lot of people came to our shows to check out what Brad was doing. It was like, 'Let's see what Gillis *really* likes to do with his buddies.' What he can do when he's not a sideman and locked into having to play around a Randy Rhoads solo?"

Then too, Night Ranger have been aided to no small degree by MTV. The video for *Don't Tell Me You Love Me* got more screen time than Nina Blackwood's clothes. The video for *(You Can Still) Rock in America* is, at the moment, getting the same treatment.

"Because of MTV this past year, when we walked out on stage, and even before the lights were lit, people knew what I look like," Blades says. "They knew how I moved. How Brad played. How we have two burning guitar

players. MTV has helped us all right, and we thank them for it."

That new video, *(You Can Still) Rock in America*, has been making more than a few viewers do double takes lately, since flag waving has never exactly gone hand in hand with rock and roll in this country. While Night Ranger aren't likely to be casting votes for Ronald Reagan this November, their video of red, white, and blue is enough to make an old '60s radical think about packing up and splitting for Canada again.

Blades reassuringly explains that song and video have nothing to do with the John Birch Society or breakfast at the White House. "When we were touring during 1983, all the

magazines were heralding the New Age of English Music in the form of Culture Club, BowWowWow, and bands like that. Yet we found that, everywhere we went, kids *still* wanted to get together — five, 10, 15 thousand strong — and rock and roll. So that's how it came about. Rock and roll has become such an integral part of the lives of kids in this country today. They eat, sleep and breathe rock and roll — which is exactly what I've been doing since I was in high school. It's such a part of everything, and that's why we brought in the flag. Rock and roll has become a part of America."

The video, Blades reports, has even found a home on the PBS television stations, "with the flags and everything. They've captioned the words at the top, and every time a vowel comes up, it pops out in gold or red. PBS is using it to teach kids phonetics. So Night Ranger's getting played every single night on PBS."

Molding young minds? Educating the Great Unwashed Public?

Blades laughs. "Yeah. Night Ranger: Opiate for the masses. *Un*-believable, huh?" □



# Billy Squier

## prince of the night

### Veteran Rocker Prepares Next Album And Tour.

by Andy Secher

**S**uccess means different things to different people. To Billy Squier it means the chance to take life a little bit slower. "I can relax a bit more now," said the dark-haired singer/songwriter/guitarist, as he prepared to enter the recording studio to complete work on his forthcoming album. "I'll never stop working, I like it too much, but you need to get a perspective on what you've done and what still remains to be done. That's why after I finished my last tour I took a few months off — no touring, no recording — just hanging out on the beach trying to recharge my batteries."

Few artists in contemporary music deserve a little rest and relaxation more than Billy Squier. Since the release of his last album, *Emotions In Motion*, in June 1982, this New York-based rocker has spent over a year on the road, bringing his high-voltage sound to Europe and Japan as well as all across the U.S.A. While Billy admitted, "I still get more of a kick out of playing rock and roll than anything else," he was quick to add that such a lifestyle can burn out even the most energetic performer very quickly.

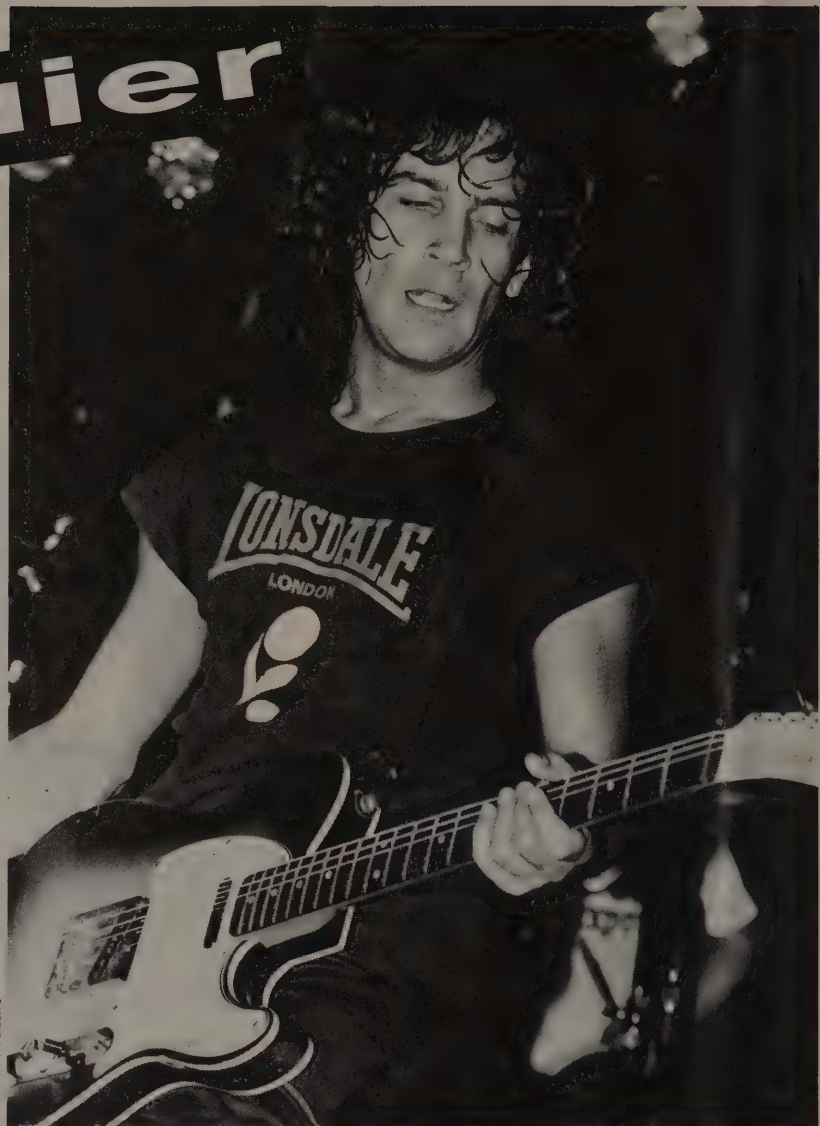
"If you keep pushing yourself, you can end up a basket case," he explained with a smile. "When I finished touring last May, I realized that I was worn out. I could see I needed some time to get back in touch with the real world. People who haven't been involved with rock and roll tours would find it difficult to comprehend how hard it is to get back to being normal after being on such a high level for so long. You get used to the cheers and the traveling, and once that stops it takes you a while to readjust."

"In the past, I had always taken the energy I had stored up from touring and turned it into creating new music. This time the energy

had been pretty much used up. I realized I wanted to take a break. I just needed to change the environment I was in, so I headed off for Europe for a month. It was great. I came back feeling ready to get going with the next album. In fact, as I lounged on the beach I laid out plans for seven songs that might appear on the record."

While that next LP is still a few months from release, Billy already knows that it will continue in much the same vein as such past platinum platters as *Don't Say No* and *Emotions In Motion*. "I don't try to follow trends with my music. I write and play one way, and that's the way it'll always be. I'm not saying that I'm willing to stagnate, but I'm content with the music I'm making. However, there's a lot of new blood on the rock scene, and you've got to keep your sound fresh and inventive or they'll leave you behind."

One of the new groups that inspired Squier on his last tour was Def Leppard who, as many have forgotten, opened for Billy at the beginning of their American assault. While some rock pundits may question the advisability of having such a popular and



Billy Squier: "Having Def Leppard open for me was no different than when I opened for Queen. They were an inspiration for me."

talented band serve as one's opening act, for Billy Squier competition has always been the name of the game.

"Having Def Leppard open for me was no different than when I opened for Queen," Squier affirms. "We're all friends, and we all get along fine offstage, but once we're on, we're trying to push one another to play as well as we can. They were having a situation like that, but I loved it. They were an inspiration for me, and I think I was good for them, too. We gave everyone who paid their money a show that was hard to top. That's the bottom line — to entertain the fans."

"The only problem that can crop up in a situation like that is when the headliner doesn't feel secure in their position — if they think that the opening act may be better than they are," added Billy. "If that is the situation, they shouldn't be headlining in the first place. I have to admit that there were a few times when I'd see the reaction that Leppard got, and I'd say to myself, 'How the hell am I gonna top that?' But I don't think we had to take a back seat to anyone on that last tour."

Despite Squier's positive attitude towards



headlining over the hottest band in rock, he did admit that in a few cities having Def Lep on the bill was something of a headache. "There was one date in Chicago where a lot of the people obviously came just to see Leppard. That city has a large hard core metal following, and they really didn't want anything to do with me. As a result, when we came on stage we were treated rather badly.

"We only really had two options in that situation. When you're being hassled by a crowd, either you can hang your head and walk off the stage, or you can stand up there and yell back at em, 'If you don't like what we're doing, you don't have to be here.' We know that most of the people in the hall wanted to hear us play. If a bunch of people were intent on staying there and bothering us, the hell with them. We were there to play to our fans, which we did. We played two encores that night, and I think we won over a few people in the process."

On a brighter note, Squier's recent success on both vinyl and the road, has established him as one of America's greatest rock and roll resources. After nearly a decade of struggling for recognition with bands such as Terry and the Pirates and Piper, Squier acknowledged that his success has tasted very sweet.

"The last few years have been very rewarding for me," he explained. "I don't mean that just in a financial sense. When you've worked a long time in this business, and you've gone through periods where people you once thought were your friends slam their office door in your face, you really appreciate it when you finally attain a degree of recognition. I love playing rock and roll; if I didn't there's no way I'd tour as much as I do. When other people begin to appreciate what you're trying to do musically — especially if you've had a struggle earlier in your career — it's an incredible ego boost. It justifies all the hardships that you've had to go through."

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**"I'd love to have a Number One single, and a chart-topping album would be nice, too."**

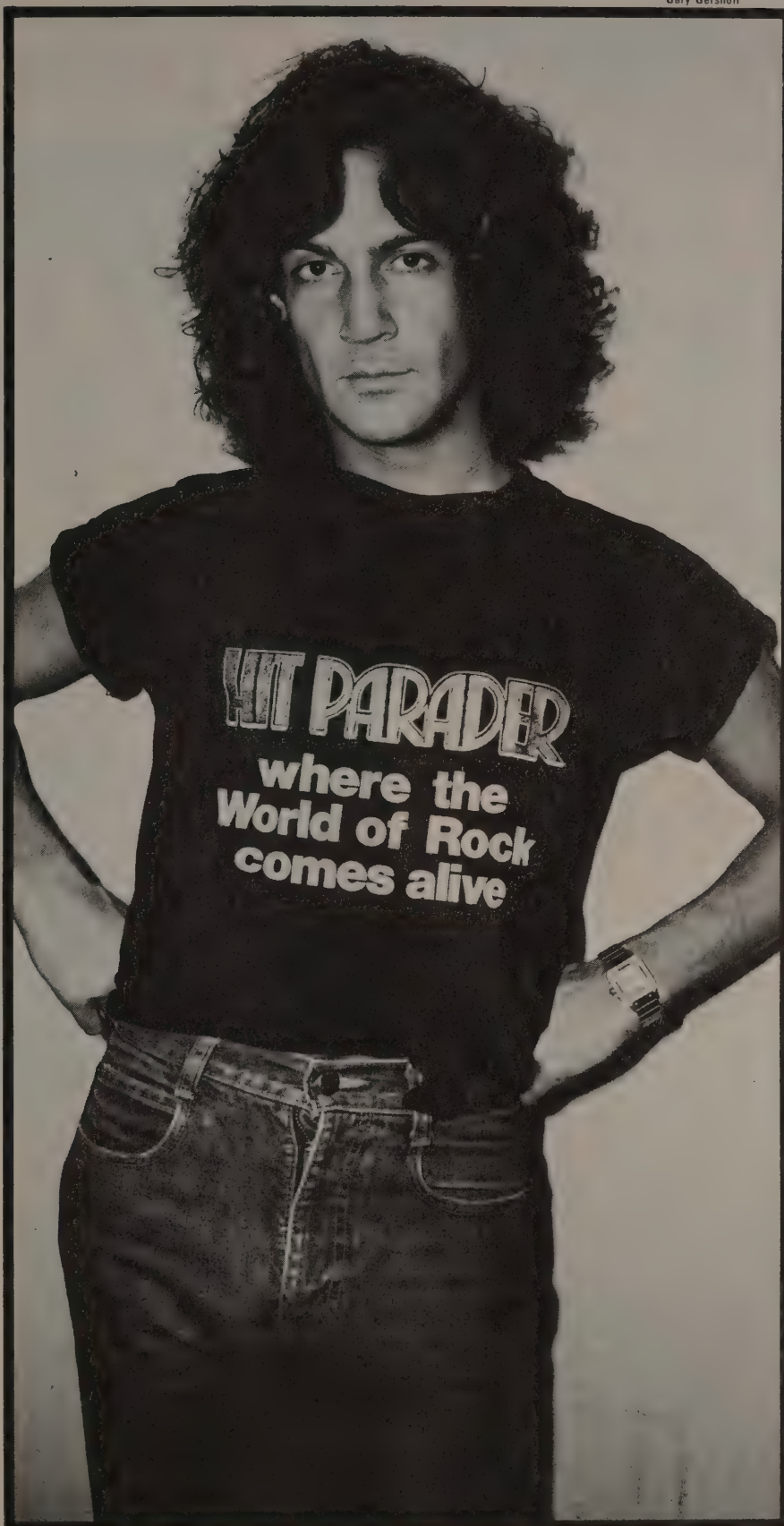
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With sales of his last two albums surpassing the four million mark, and revenues from his most recent world tour reportedly grossing in excess of \$10 million, it seems that all of Squier's financial hardships are behind him. Yet, despite the fame and fortune, a number of hurdles remain for Billy.

"Sure there are some things that I'd still like to accomplish in this business," he said.

"If I wasn't motivated, I'd stop playing. I guess I'd love to have a Number One single, and a chart-topping album would be nice too. Other than that, I want to keep making music that I feel proud of — music that the fans can enjoy. That's still the single most important factor to me. I just want to please the fans. They're the life blood of this industry, and they're the ones who've kept me going.

"I've accomplished a lot over the last few years, but I still feel I have a lot to say



**What becomes a legend most? A Hit Parader t-shirt, obviously!**

musically," Squier added. "The next album is going to be the best one I've ever done — I'm determined to make sure that it is. I feel that at this point, I've established myself as a performer, and I know there are a lot of

people out there who are waiting for me to release an album and go on tour. I owe it to them, as well as to myself, to make sure I produce the best music I can." □



by Marc Shapiro

Each month *Hit Parader* journeys back in time with a rock and roll celebrity. This month's time traveler is Black Sabbath's Tony Iommi.

"I suppose cutting off the tips of my fingers in that machine is something I'd just as soon not remember, but all things considered, the years I was growing up weren't all that bad."

Tony Iommi pauses a moment and lapses into deep thought in an attempt to recapture some of his childhood memories of Birmingham, England. He admits that many of those blasts from his past are hazy, but after some deep mental backtracking, some memories begin to materialize.

"I'd have to say that my home life, especially when I was younger, was pretty normal," remembers Tony. "But I do remember things beginning to change as I got older and started showing an interest in music — especially rock and roll."

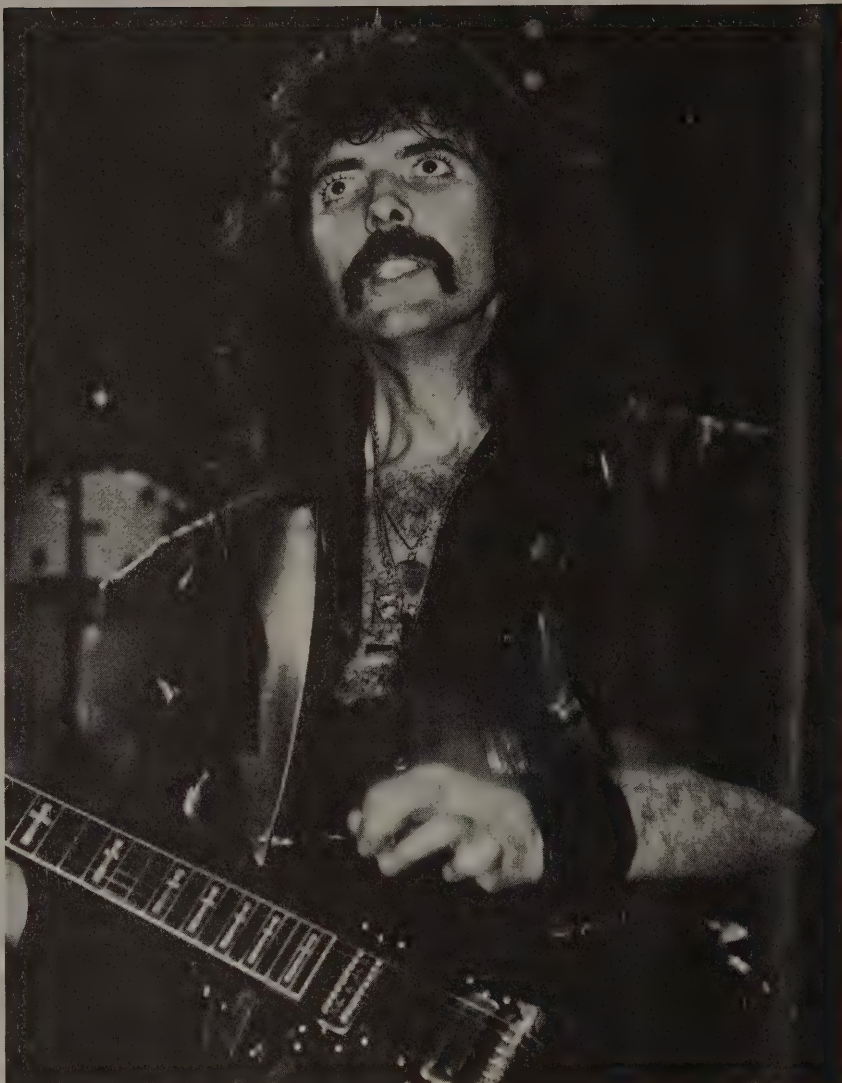
"At that point my family situation began to get awkward. My parents really didn't understand my desire to play guitar. They were always drumming it into my head that I had to go to work and earn a respectable living. So when I started playing guitar, they figured I would end up being a bum and never amount to anything."

Tony says that his parents' fears may have been somewhat warranted due to the fact that Iommi's attitude toward school left a lot to be desired.

"I was a horrible student," laughs Tony. "I was absolutely hopeless. Oh, I suppose I did alright with my lessons and such, but I didn't like school and always did my best to get out of it. There were also a lot of mischievous things I would get involved in that would tend to take away from my study time."

Tony does recall an affinity for sports during his high school years. But even that interest was different from what one would expect from a young English lad.

"I wasn't really into things like rugby and football. What I liked was boxing, judo and weight lifting. I was quite good at those and, as a matter of



Black Sabbath's Tony Iommi was a serious gang leader before his soul was saved by rock and roll.

fact, I initially had it in my head to become a boxer or wrestler before I became interested in music."

Tony's pugilistic skills, while not pointing the way toward future employment, did come in quite handy in his early years. The roughness of his surroundings dictated him having some survival skills.

"In my neighborhood, you quickly got established as being in one gang or another and you always had to be ready for a fight," says Iommi. "I was in quite a few gangs while growing up."

He searches his memory for a particular name and a smile crosses his face as one springs to mind.

"The Comanches! That's the one! I was one of the ringleaders of that gang. We had quite a few bloody fights; usually with fists, but some-

times with knives. Other times we'd end up bashing somebody over the head with a brick."

Tony claims that the gang environment acted as the hub of his social life and, consequently, any consistent involvement with women.

"There weren't really a lot of women in my life when I was younger. I had a steady girl when I got a bit older, but when I was younger I was too busy with the gangs to really bother with them much. But I did like them," he smiles.

As the recollections come fewer and farther between, this trip down memory lane returns to Tony's school days and the question of what was his favorite subject.

"I was pretty good in metal shop," informs Tony.

Somehow it figured. □



# GUITAR GREATS

## ANGUS YOUNG

by Steve Gett

Halfway through the show, the stage lights are dimmed, and as AC/DC maintain a steady, chugging rhythm, lead guitarist Angus Young places his trusty Gibson SG at the side of Simon Wright's drum kit. Then, this degenerate figure dressed in a schoolboy uniform swaggers to the front of the stage, a cheeky grin spread wide across his face. The crowd goes crazy and the cocky axeman responds to the adulation by removing his blazer and tie. The shouting and screaming is intensified, and, before long, Angus is twirling his shirt through the air, occasionally whipping it between his lily-white legs.

Eventually, he motions to the fans as to whether he should drop his shorts, and, after plenty of encouragement, he turns his back and, with an evil glint in his eye, give a quick flash of his *derriere*. By now the audience has gone totally berserk and, subsequently, the guitarist grabs his axe and proceeds to deliver a wild outburst of power-crazed lead work.

Angus' on-stage antics, a familiar spectacle to AC/DC fans around the world, have been one of the ingredients that has led this Anglo-Aussie quintet to the top of the hard rock world. In combination with his guitar talents — an often overlooked aspect of the band's success — Angus has become one of the most recognizable figures in popular music. Back at AC/DC's hotel following their show, I chatted with Angus about his playing, and his continuing love for rock and roll.

**Hit Parader:** When did you first start playing guitar?

**Angus Young:** I must have been about five at the time — but it wasn't really a proper guitar. It was more like a banjo with a couple of strings.

**HP:** Why did you start?

**AY:** I don't know. I just picked the thing up. I couldn't even pronounce what it was.

**HP:** What were your early influences as a guitarist?

**AY:** There really wasn't much around then in terms of guitar heroes. I was more into groups than individuals. It was when I was about 14 that I started hearing people like Hendrix. The first record on which I liked the guitar sound was *I'm A Man* by the Yardbirds. That spacy sort of guitar was great.

**HP:** Did you have any formal musical training?

**AY:** Not really. I was basically selftaught. My brothers were all involved in music and I'd play along, but they were generally off doing their own things and weren't around that much. Malcolm, George and Alex were all in bands.

**HP:** Did the fact that your family was so musically inclined give you a lot of impetus?

**AY:** Yeah, it did. But, like I say, the only time we'd ever play together would be at parties and things like that.

**HP:** Did you ever have a professional job outside the music business?

**AY:** I tried working for a while and did a bit of printing, but, at the time, what I was doing was dying off as a trade. Computers were coming in and even the people I

worked with would say, "You're wasting your time in here kid. Go and do something else."

**HP:** A Gibson SG has become a sort of trademark guitar for you. When did you first start using one?

**AY:** I always wanted an SG when I was growing up, so I thought it was great. I used to sleep with the bloody thing.

**HP:** Have you collected guitars over the years?

**AY:** (Laughs) I've got millions of the same guitar. I've got a few other things besides the SGs, like some other Gibsons and the odd Japanese model, but I must confess that I still like the SGs. Each one I've bought has a different sound. Even though they look the same, the sound always varies — different tones, different actions, wider necks et cetera...

**HP:** What other guitarists do you listen to?

**AY:** A lot of people like to listen to solo guitarists, but I don't. I prefer to concentrate on the overall sound of a unit. If I hear something that's good as a record or as a song, then I'll go for it. I've never been keen on solo things. It's the same if we're doing a record and someone suggests I do a long bit on my own — I wouldn't do it. I figure it's better to have something exciting that fits with the song than something that goes off on its own. These days the guitarists I like most are the young ones starting off, because they're looking for something new.

**HP:** How much of your solo playing is spontaneous?

**AY:** Most of it. Anything I do is by accident or mistake! In fact, the best things I've done were by accident.

**HP:** What do you consider to be your finest moments on record?

**AY:** I have to look at the overall song to answer that. I'd say *Let There Be Rock* and *For Those About To Rock*, as well as some things on *Flick Of The Switch*. I still like *Whole Lotta Rosie*, because when we were recording it we just said, "Let's try to get some hot guitar going," so basically we just let it rip.

**HP:** A lot of your fans would probably like another live album — any plans?

**AY:** That's a funny thing and I'm not sure. With Bon (Scott) we did *If You Want Blood*, and we never took it into the studio to correct anything. It was left as it was and it stood up very well. But to do another live one we'd like to think of doing something new. A lot of people stick them out and they're basically "Greatest Hits" packages, which I think the kids see through and say, "Oh what a ripoff. We've already got those songs." So we'll have to think hard before considering another one.

**HP:** I notice you're not doing soundchecks on this tour — why is that?

**AY:** It takes away a bit from the spontaneity. There's a big difference when there are people in an auditorium, and when it's an empty hall. You can do a great soundcheck, but by show time, things could have completely changed. It's best for us to come straight into a live sound.

**HP:** Do you practice much these days?

**AY:** Not really. I play when I feel like it. If I'm sitting in a hotel room for a week I'll have a guitar with me and fiddle around with a tape recorder, but other than that, I tend not to bother.

**HP:** Do you ever get tired of your schoolboy image?

**AY:** No. From the very first day I got into that school suit I had a great feeling of freedom. It makes me feel powerful — I don't know why. You can draw a bit of attention to yourself and I now find it very natural.

**HP:** Have you ever considered the longevity of AC/DC?

**AY:** We'll keep it going as long as we can keep it exciting, regardless of whether anyone is buying the records. I still like it as a band, and I'm happy.


**HP:** Has the success of AC/DC changed your lifestyle at all?

**AY:** I've got a TV now and it works sometimes — I still have to give it a kick now and then. I have no illusions and I tend to shun the whole star thing. I'd still rather go in the back door than the front door. There are people who get caught up in it all and they're always the ones with the sunglasses, and Madame Pampadour haircuts, nice shoes, nice clothes. But that's definitely not for me. □



# rock and roll outlaws

## German Metal Machine Roll Into Action.



Accept's lead singer, Udo Dirkschneider, prefers the Germanic tradition of playing rock and roll in military garb.

**Hit Parade:** How does it feel to finally play in America?

**Stefan Kaufmann:** We always felt that our stage show, and our music would be perfect for America. We know that the kids here are into a lot of special effects and exciting stage shows, and we think that there's nobody around who can top us when it comes to playing live.

**Udo Dirkschneider:** It really is a dream come true for us. For a long time we never thought we'd get the opportunity to play over here — it seemed that no matter what we did, America remained a distant place. Now that we are here, we see that the wait, and all the hardships were worth it.

**HP:** Tell us about how Accept got together.

**UD:** I formed the band in 1977. Our lineup has stayed fairly constant since then. We played a lot of clubs around Germany, but there never was that much interest in our type of rock back home. Except for the Scorpions there had never been a major German hard rock band, so most of the groups seemed to prefer playing other types of music. But hard rock is the only type of music we've ever played, and I can assure you that it will be the only type of music that we will ever play.

**HP:** How do you classify Accept's music? How do you react to the term "heavy metal"?

**SK:** We don't really like being called a heavy metal band; we think that we have a lot more to offer than just heavy metal. We're very concerned with melody in all our songs. We're always being compared to bands like Raven or Motorhead, and really, there's no similarity at all. Just because a band plays with a great deal of volume doesn't mean that they all sound alike.

**UD:** We don't get involved with the Satan thing that seems to be so popular with metal bands. That's not our thing at all. We want to perform songs that people can listen to and enjoy. It's not our intention to go on stage and just make as much noise as possible.

## ACCEPT

by Rob Andrews

With the success of their first State-side album *Balls To The Wall*, Accept have fulfilled the promise that many heavy metal aficionados predicted for this German quintet years ago. Vocalist Udo Dirkschneider, bassist Peter Baltes, drummer Stefan Kaufmann and guitarists Jorg Fischer and Wolf Hoffman, have blended their incredible metal intensity with a deft songwriting touch to produce an album that seems to capture the best elements of rock and roll. As this interview with Dirkschneider and Kaufmann took place, the band was in the midst of their first American tour.



That's not music as far as I'm concerned.

**HP:** Do you feel that you will be living in the Scorpions' shadow until you develop your own musical reputation in America?

**SK:** We're not too concerned with that. We've known the guys in Scorpions for a long time. We have dealings with Dieter Dierks, as the Scorpions do, so our paths have crossed many times. I don't think that we necessarily have to live in their shadow. They've accomplished many of the things we hope to, and we admire them greatly, but just because we're both from Germany doesn't mean that we're copying them or trying to take advantage of their success. We're two very different bands.

**HP:** Why do you think you had so much trouble procuring an American record contract? After all, you'd been very successful in Europe for a number of years.

**SK:** At first it may have been a matter of timing. When Accept was first starting out heavy metal rock wasn't enjoying the same kind of success it is today. There was punk and new wave around, and metal was something of an underground thing back then. We didn't even think about America at that time. We wanted to be successful enough to record some albums and, if we were lucky, maybe get to England.

**UD:** Actually, even this time it wasn't easy for us to get **Balls To The Wall** out in America. We had signed a management deal with Dieter Dierks over a year ago, and it was because of his connections that we were able to get a record contract in the States. We were just looking for the opportunity to have the album released simultaneously throughout the world. We felt that was very important.

**HP:** We know that the band went through some personnel changes recently with Jorg Fischer first leaving the band, then coming back. What happened?

**SK:** Jorg left the band just when we were

**"This is a blurb. Its purpose is to make you read the article. Well, what are you waiting for?"**

beginning to record the **Restless and Wild** album. There were just the normal problems that go on between people who spend a great deal of time together. We brought in Hermann Frank after Jorg left, and he stayed with us. But then we ran into Jorg again, and there was a chemistry there that just wasn't there with Hermann, so just before Christmas last year we asked Jorg to come back with us. Since then everything's been great.

**HP:** There were also reports a while back that Udo was about to leave the band. How true were those stories?

**UD:** There was no truth to them. I'm in the band now, and very happy to be here, so that's all that matters. I had produced an album by Raven, and I sang on one song, so that's where the rumors started. They were totally false.

**HP:** What quality do you think separates Accept from other hard rock bands?

**UD:** It's the quality of our music. We write very good songs, and we play them with a great deal of skill. I don't think there are many bands around who can match us when it comes to playing rock and roll — and I'm not shy about saying that.

**SK:** Our stage shows also separate us. So many heavy metal bands are predictable on stage. I think that there must be an equal balance between the music and the show, otherwise things can get boring. We're not ashamed to admit that our theatrics play a big part in our live show. We think that going to one of our concerts is like going to a night at the theater. When the curtain rises, you want to see something that will be exciting to look at as well as to hear.

**HP:** How do you view **Balls To The Wall** in comparison to some of your earlier albums?

**SK:** We're very pleased with this album to say the least. We liked the **Restless and Wild** album very much, but this one is better in

every way. We're very happy with the sound quality we achieved, the songs are the best we've ever done, and we even like the LP cover. We've tried to get away from just writing about the normal metal subjects of motorcycles, Satan, and living on the road. Those are boring. Our lyrics are more accessible — they deal with things that everyone can relate to.

**HP:** How important is American success to you?

**UD:** It would be nice, but I don't think anyone in the band will kill himself if it doesn't come right away. We know that this is a very big country, and that to be successful here can take months of touring. That's a sacrifice that we're very willing to make.

**SK:** We like to think that we can handle any situation. We've been through a lot with this band over the years, and we can handle both adversity and success. We're very hopeful that our relationship with America will be a long and happy one. In this band, we always try to take a positive attitude. □



Jodi Summers

**Wolf Hoffman:** "So many heavy metal bands are predictable on stage — we certainly are not."



# JUDAS PRIEST





# HIT PARADER





# OZZY OSBOURNE



Neal Preston

Ozzy Osbourne: "I'd love to see Jake's picture on the cover of *Hit Parader* soon."

## inside the asylum

by Andy Secher

With *Bark At The Moon* securing his position as the high priest of macabre metal, Ozzy Osbourne remains one of the most controversial and popular figures in rock history. Despite more than 15 years reigning the rock domain, to many people Ozzy remains the ultimate enigma — a man capable of being a bat-biting geek, or a charming gentleman with equal aplomb. Here now is an inside look at Ozzy Osbourne — the man, the myth, the loon.

**Hit Parader:** Ozzy, looking back over your career, is there anything that you'd have changed?

**Ozzy Osbourne:** Really not a darn thing. There have been good times

and there have been some bad, but they've all helped make me who I am, and that's something I have no desire to change. I'm very pleased to be Ozzy Osbourne. I'm the luckiest man

alive to be able to do what I do and get away with it. I've become famous by acting in ways that other people may have been arrested for.

**HP:** But it's true that much of what you do is an act. You're not the crazy man that everybody imagines all the time, are you?

**Ozzy:** I couldn't be. I'd go absolutely crazy. I know that during the last tour, I would hang out with Motley Crue in the hotel bars. Those guys are amazing. They're crazy rock and rollers 24 hours a day. They're the same off stage and on. I watched them for awhile throwing peanuts at people and I said to my wife Sharon, 'I guess I'm getting old. I can't be Ozzy all the time anymore.' It's great when people see me sitting in a restaurant, they stare at me like I'm going to do something crazy at any moment. A lot of the time I don't disappoint them.

**HP:** What was the craziest thing that happened on the last tour? I know there weren't any animals killed or bats bitten, but I'm sure there was a fair share of lunacy anyhow.

**Ozzy:** I guess the strangest thing I did was in one place where a group of religious freaks were protesting my appearance. They were saying all the standard crap about me worshipping the devil, and they had organized a picket line outside the arena. I thought to myself that they really didn't know what they were protesting, and on top of that, they probably didn't even know who I was. To prove that point, I made up a sign with a smiling face that said, 'Have A Nice Day.' I joined the end of their picket line and they didn't even notice me. That shows you how crazy those people are.

**HP:** Why does it bother you so much that people have singled you out as the symbol of rock's demonic image?

**Ozzy:** Basically because it's totally untrue. No matter what I say or do, people say that I'm Satan himself. Look at the *Bark At The Moon* album, the cover has nothing at all to do with the devil, but just because I'm dressed like a werewolf people say it has to do with Satan. What rubbish. They even say that a song like *Rock 'n' Roll Rebel* shows I'm in league with the devil. If they took the time to listen to the lyrics they'd know they're completely wrong. I say, 'They think I worship the devil, they only see through his eyes.' To me, that says it all — they only see and hear what they want.

**HP:** But isn't outrage what really has made you famous? Do you think if it wasn't for your image you'd be as successful as you've been?

**Ozzy:** I don't know. I think everyone has something in them and would like to be like me to a certain extent. We all have a little crazy in us, and I just let that come out. People of all ages



seem to have a macabre fascination with me — it's like an auto accident. You know you might not like what you see, but you feel an incredible urge to go over and look.

**HP:** What causes that fascination?

**Ozzy:** People want to be scared or see something out of the ordinary. That's why horror movies are successful. I know that at my shows people come to see the most bizarre things — things even I'd never think of doing. We played in Bethlehem, Pa., during this tour and there was this mature couple in the front row — they had to be in their early 30's — and they kept jumping up every time we played a fast song. It was like they were waiting for me to go over and saw the guitarist's legs off or something. Every time I didn't do that, they'd sit down. It was like the music and the show were irrelevant — they wanted to see something totally insane.

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**"Motley Crue has been great. They're totally insane. People say I'm the crazy man of rock — they ought to see those guys in action."**

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**Ozzy:** I was, but it got to be too expensive. The people who are involved with putting on a stage show, the lighting people, the costume designers, charge a fortune for what they do. They wanted \$25,000 to design a werewolf costume for me. I wouldn't pay that for anything. I can't see paying ridiculous sums of money for something you're going to wear a few times and then throw away. Believe me, I'll never ever compromise when it comes to spending on my stage set.

**HP:** Obviously a great deal of careful thought and planning goes into your stage show. Who comes up with the ideas?

**Ozzy:** Actually, my wife Sharon comes up with the ideas. She came up with the idea for the werewolf on **Bark At The Moon**, and she had the idea for most of the stage set. She's great at coming up with things like that.

**HP:** The band on this tour is a little different than your last touring group because Carmine Appice's on drums. It seems that you're always changing personnel. Doesn't that make things hard on you?

**Ozzy:** Not at all. I'm making up for lost time. I played with the same old

boring guys for 10 years in Black Sabbath. Now I want to play with as many different people as possible.

Everybody thinks that the band is called the Blizzard Of Ozz. That's not true. We're simply billed as Ozzy Osbourne, so whoever I feel like playing with fits into what we're doing. There's no requirement to keep the same people in the band all the time. If Carmine wants to leave, or if Don Airey get a better offer, they're free to go. I'll just get somebody else and keep on going.

**HP:** You've gone through so many guitarists since Randy Rhoads' death. Would you mind, for instance, if Jake 'E' Lee took off and formed his own group?

**Ozzy:** Not at all. I'd hope that if and when that happens we part as friends, but I'd just say, "Best of luck, mate," and find somebody new. After going through what I did with Randy, I realize that nobody is indispensable.

**HP:** It seems that Jake has been drawing a lot of attention on this tour.



Ozzy: "I know that at my shows people come to see the most bizarre things."



Does it bother you when somebody else in the band begins to emerge as a star?

**Ozzy:** I really love it. It takes a great deal of pressure off of me. I'd love to see Jake's picture on the cover of **Hit Parader** soon. My ego is secure enough to deal with the attention that anybody else gets. Something like that inspires me to work harder on-stage. I've always surrounded myself with very good people, and many of them have gone on to form very successful bands of their own. Look at Rudy Sarzo in Quiet Riot and Brad Gillis in Night Ranger. They helped me when they were in my band, but the experience obviously was beneficial for them as well.

**HP:** How do you view the current stage of hard rock? You mentioned Quiet Riot, and on this tour you've been playing on the same bill as Motley Crue. How do you feel about these bands?

**Ozzy:** Motley Crue have been great. They're totally insane. People say I'm the crazy man of rock — they ought to see those guys in action. Actually, I love a lot of the newer groups. I think Def Leppard are wonderful. I speak to Joe Elliott quite often, and I just love their attitude and their talent. I guess I'm a little jealous too (laughs). There are some bands around who really aren't that good, but that's to be expected. Hard rock has made a big resurgence recently, so a lot of people have jumped on the bandwagon hoping to cash in on the trend.

**HP:** I know that you really don't consider the music you play heavy metal. What do you call it?

**Ozzy:** It's Ozzy music. I have nothing against heavy metal, it's just that a song like *So Tired* has nothing at all to do with that kind of thing. To be called a heavy metal musician is a bit limiting. I want to be able to do a ballad if I

want and not feel that I'm selling out. Certain bands are trapped by their metal image. They can't change, even if they want to. That's the thing that scares me. I love heavy metal — it's just the name that I feel is a bit limiting when it comes to my music.

**HP:** You've been playing your kind of music for 16 years. Do you ever feel that you're getting too old for this kind of lifestyle?

**Ozzy:** Never. Rock and roll's what keeps me young — it's what keeps me going. Without it, I'd get old very fast. I love what I'm doing, and I plan on doing it for a long time to come. Right now, I'm more popular than ever, and I'm enjoying it more than ever. My life has stabilized to the point where I can concentrate on my career without having a lot of outside problems hanging over my head. It's a great feeling — it makes me want to run out of here and just bark at the moon. □



The original Blizzard Of Ozz, from left: Bob Daisley, Randy Rhoads, Ozzy Osbourne, Lee Kerslake.



## by Hank Thompson

Pat Travers admits that he's a little confused over the direction his career is going. "I'm not sure what the fans expect of me," the tall Florida-based axe slinger said in a moment of candor. "The last few albums I did were a little more experimental, and they didn't sell as well as I may have wanted. This time I've gone back to more straight-ahead hard rock in the hope that I can get more people to get into what I'm doing. I'm not scared to say that I'm a great guitar player — I just wouldn't mind it if more people would begin to realize that."

Perhaps one of the reasons that Travers has had an identity problem over the last few years is the fact that on such recent albums as **Radio Active** and last year's **Black Pearl**, he opted for playing keyboards more than exhibiting his stellar six-string skills. While such a maneuver served to broaden his musical repertoire, it also cost Travers much of his core audience — guitar-oriented headbangers.

"I've never wanted to consider myself a heavy metal guitarist," he said. "That's a very limiting tag. I've always wanted to keep my music as flexible as possible, and that's the reason I started using more keyboards on my albums. They're more expansive instruments than the guitar. I still love playing the guitar, but keyboards presented a new challenge, and that's what I'm always looking for."

Another challenge that Travers must face, is combating a series of personal setbacks that have slowed his career in recent years. Back in 1981, Travers seemed on top of the rock world. His live album, **Go For What You Know** had been certified "gold," and had spawned the hit single *Boom Boom (Out Go The Lights)*. His concerts were packing arenas from coast to coast, and his reputation as a guitarist was growing by leaps and bounds. Travers and his manager had just set up office in Orlando, Florida, and Pat was enjoying the benefits of the rock star lifestyle. Then things began to turn sour.

First came a series of financial setbacks that forced the 30 year-old Travers to file for bankruptcy. He had a falling out with his manager David Hemmings, which led to a breakup of their long standing partnership, and the eventual suicide of Hemmings. To say the least, it was a difficult time for Travers.

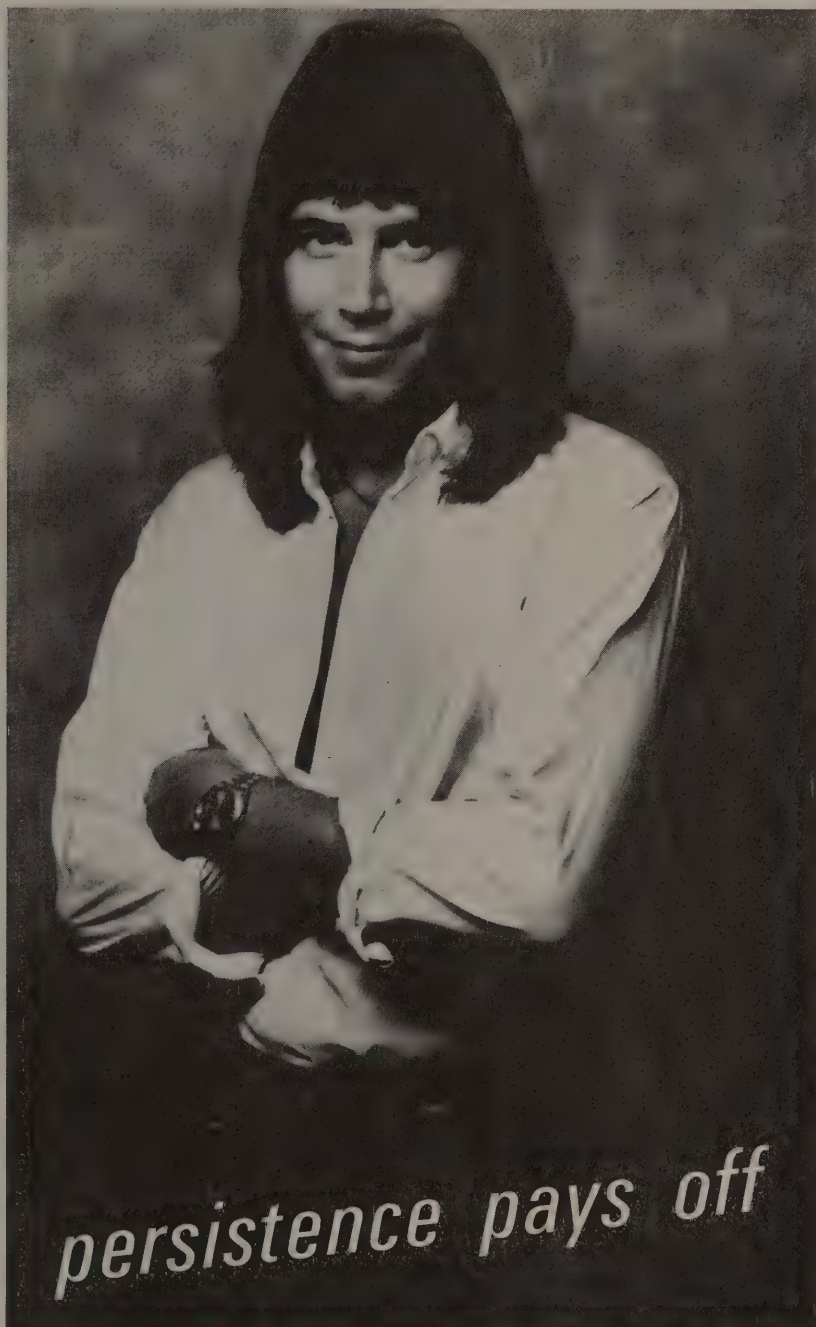
"I don't dwell on that part of my life that much," he said. "The past is finished, I want to look towards the future. What happened back then was unfortunate for all concerned, that's all I can say. It was surely a learning experience for me, and it's made me stronger as a person. But I'm far too excited about the new album and tour to stay mired in the past."

On **Hot Shot**, Travers and bandmates Jerry Riggs (guitar), Barry Dunaway (bass) and Pat Marcino (drums), have created a series of tight, well-structured rock anthems that bristle with a spark that has been missing on many of Travers' recent vinyl efforts. While Pat admits that the new album is "more exciting" than his last LP, he quickly denies charges that he has sold out his musical principles to jump on the heavy metal bandwagon.

"This is still very much a Pat Travers

# PAT TRAVERS

## Veteran Rocker Overcomes Personal Setbacks To Release **Hot Shot**.



Pat Travers proves he's still a "Hot Shot" on his latest vinyl venture.

album," he said. "It's not me trying to copy somebody who's been successful recently. I was playing this kind of music before it was 'hip' and I'll be playing it after it's gone out of fashion again. There are songs on this record that are still rather daring and experimental in their approach. I'll never be satisfied to just play three chords. I know I

have a great deal of talent as a guitarist, and I'm not ashamed to show it. I'm not waiting for this album to sell a million copies. If it happens, great, but if it doesn't that's alright too. I've been through a lot during the last few years. It's taught me that I can handle anything." □



# HAGAR / SCHON

## New Alliance Promises Plenty Of Heavy Metal Action.

by Marc Shapiro

**"I** didn't want to form this group in America and end up taking it to England. I'm an American and I feel that America is where this band should play."

Sammy Hagar tossed off this bit of red, white and blue patriotism as an explanation of why the rumors that Who bassist John Entwistle was about to join Hagar and Journey guitarist Neal Schon in an as-yet-unnamed supergroup were not true. Hagar-Schon collaboration is, however, very much a reality.

"It's happening," enthused Hagar backstage at the final concert stop of his most recent tour. Hagar guitarist, Gary Pihl, was in a small room of this hospitality suite, tuning his guitar. Bassist Bill Church and drummer David Lauser were grabbing last-minute beers. On stage metal monsters Y&T were roaring through their opening set. After this final gig, Sammy was looking forward to a month's vacation but, more importantly, this new musical challenge.

"For years I've had this fantasy of putting together a group made up of guys from different groups. Originally I thought I would put a group together and just put out an album. But the more I thought about it, the more I thought it would be more fun to take the band out and play live."

Hagar said that even in the earliest stages of this idea, he had penciled in Schon's name as guitarist.

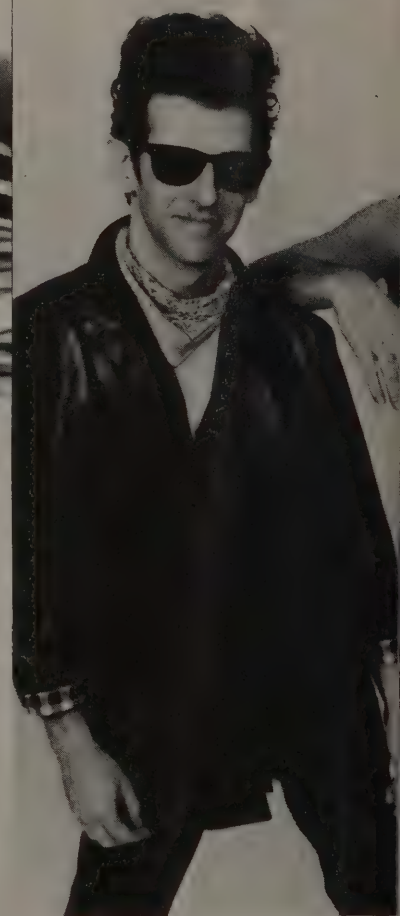
"Neal and I have been buddies for a long time and we've been jamming together for years, so he was my first choice when I decided to put this project together. I talked to him about it and he got all excited and went for it."

Hagar explained that drummer Michael Shrieve (Santana and Automatic Man) and bassist Kenny Aaronson (Billy Squier and Rick Derringer) were selected from a long list of possible candidates to join the Schon/Hagar collaboration. Plans called for the band to play approximately 10 live shows, all of which would be recorded and video taped, and an album was also to be released.

But, despite this blueprint, Hagar insisted that this is not a traditional rock group. "This band won't even have a name because this is not a rock group in the true sense of the word. We're just friends getting together to play. We might be putting this together as if it were going to be a formal group, but we have no intention of making this a permanent gig. If things work out, we may pull it together for a while every year or so and do it but that's the extent of it."



Sammy Hagar: "Question my talent and I'd probably kill you."



HSAS, from left:



# rock's newest supergroup

Sammy was reminded that supergroups have a rather unenviable record of success, especially in terms of musical creativity. Hagar agreed.

"And that's one of the reasons why we're not going to do it more than once in a while. Besides, Neal's in Journey, one of the biggest rock groups in the world, and I've put together a solo career that isn't chopped liver either. We'd be pretty stupid to give that up to get into this on a permanent basis."

Hagar, who claimed some informal jams with Schon inspired this project, couldn't give a cut-and-dried idea of what this pairing was going to sound like. But he did say those jams produced some interesting results.

"The best way I can describe the music at this point is Rush meets Led Zeppelin. I can tell you for sure what it will not sound like, and that's Journey or Sammy Hagar. For openers, I'm only going to play guitar on rare

occasions. As far as I'm concerned that's going to be Neal's territory almost exclusively. I'll be there to sing and add a few riffs once in a while, and Neal and I will write the songs."

What appears surprising about

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**This band's real name is HSAS. According to Sammy Hagar, "I've had this fantasy of putting together a group made up of guys from different groups."**

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Hagar's decision is that, after spending so many years building up his identity as a solo act, he would seemingly fly in the face of that success by forming this quasi-group situation.

"This project won't put me back in terms of my own career," assured Hagar. "I'm still doing my own thing.

This project with Neal is just an outside kick that won't interfere with my own trip.

"This record will be huge. It will probably outsell anything I've ever done solo and that's fine with me. I don't need to sell eight million copies of a record to feel content. I'm secure enough within myself that I won't want to jump off a cliff if this album with Neal outsells my solo stuff."

Statements such as these have led to Sammy's reputation as one of the least egoed-out players in rock. But Hagar isn't about to be branded a lamb in a world of heavy metal lions.

"Don't confuse contentment with the idea that I'm an egoless wimp. I've got an ego. You just haven't gotten me to the point where it's surfaced."

Taking my life in my hands, I continued to press Hagar for specifics.

"Question my talent and I'd probably kill you. It drives me up the wall when a reviewer says I stink and have no talent. I've seen every group in this business play live and I can honestly say that I put out more in concert than any other performer."

Sammy stopped a moment to reassess his last statement. But rather than realizing he has put his foot in his mouth with his last comment, this "egoless" rocker got even more specific.

"I would say I'm in the top three in the world in terms of performing. Van Halen and AC/DC put on incredible live shows, but I don't think any band in the world can touch me when I'm hot. That's why I want to kill when I hear somebody say that I have no talent. It's just not true."

Outside, Y&T were finishing up their set and the hustle and bustle of Hagar's band and public relations types was an indication that this interview was about to end.

Hagar gave a pretty good indication of that; fidgeting in his seat, his eyes darting around the room. He had been glad to get the word out on the Hagar-Schon project, but he was getting anxious to get on stage and rock.

He did, however, have one parting shot on the collaboration.

"The reason I'm taking the time off to do this thing with Neal isn't to make some big bucks real fast. I'm doing it because the idea of making some new music with some different musicians is stimulating. It's a different relationship. It'll be like having an affair.

"And yes," laughed Sammy, "my wife does know about it." □



Kenny Aaronson, Neal Schon, Sammy Hagar, Michael Shrieve.



# QUEEN

## divide and conquer



Queen, from left: John Deacon, Freddie Mercury, Roger Taylor, Brian May.

by Marc Shapiro

"Edward isn't leaving Van Halen. Alan isn't leaving REO Speedwagon and I'm not leaving Queen. You didn't ask the question but I thought I'd bring it up right off because that kind of question is always asked when one of these things comes about."

Queen's guitarist Brian May rattled off his list of "isn'ts" in a good-natured gentlemanly British accent that rocketed off the walls of the conference room at Capitol Records in Los Angeles. May and the rest of Queen were in town putting the finishing touches on their latest album **The Works**.

But, on this day off from recording chores, May was combining business with pleasure by talking about the previously mentioned "thing," a star-studded mini LP called **Star Fleet Project**.

Performing with May on this alternately rocking and bluesy three-song-solo-project were guitarist Eddie Van Halen, drummer Alan Gratzer, keyboardist Fred Mandel (from Alice Cooper's band) and bassist Phil Chen (a veteran of Rod Stewart tours). May explained that this super session wasn't a heavy duty

production.

"We didn't bill this as a guitar battle between Edward and myself. The record's not super polished, either. If you listen closely you'll hear wrong notes and strings breaking. It's not a major musical statement. It's just the recorded story of a bunch of musicians having fun."

Brian went on to give "the medium version" of how this fun project got started.

"I had been turned on to this television science fiction show called *Star Fleet* by my son. The show contained a title song that fascinated me. It was just synthesizers and drums but it suggested some possibilities as a rock song. But I knew it was something Queen wouldn't do so I filed it away for a while.

"But, a few months later, I was in Los Angeles and rang Edward and the others up and played them a demo I had done of the song. They all liked the idea of going into the studio and having a bash and, since we're all close friends, but have never had the opportunity to play together, we decided to give it a go. Originally, the session wasn't going to be released, but some people convinced me that it should, so we went ahead."

Brian pointed out that the **Star Fleet Project** sessions, despite the reputations of the players, were not one big clash of egos.

"That's because we didn't approach it from a musician's point of view, it was done from a friend's point of view. We all took this as an opportunity to get a lot of things out of our system. There wasn't a microsecond of conflict. We were like a bunch of kids with a new toy. For me it was just one great adventure."

An adventure that Brian claimed was particularly therapeutic for him; after ten years and eleven albums with Queen, he freely admits that the entire band sorely needed the hiatus they took after the release of the album **Hot Space**.

"I value Queen very much," explained Brian, "but after ten years I had begun to think I couldn't do anything else but Queen and that I had become merely a cog in a machine. I wanted some fresh air.

"In a sense I had become bored with the rest of the band and I sensed that the others felt the same way. We tended to take each other for granted and that began to bother me."

Adding fuel to May's growing dissatisfaction with Queen was Brian's



unhappiness with the direction the band seemed to be going musically; a direction that resulted in much negative feedback and a distinct drop off in sales for the heavily rhythm and blues based *Hot Space*.

"Don't get me wrong. I thought the R&B influences on the last two albums were a real challenge. I just felt we went too far away from ourselves in getting that different sound. We were so sealed off in our own little world that we produced something (*Hot Space*) that wasn't really us.

"I don't regret the experimental nature of the last two albums but, personally, I don't enjoy a lot of what we did on them. But even though the experiment, for the most part, failed, I still think we did the right thing by introducing new influences into our style of playing."

Despite advocating new ideas, Brian is quick to point out that the latest Queen album, *The Works*, is a throwback to a sound Queen fans have gotten used to.

"*The Works* is everything you've always wanted to hear by Queen but haven't heard in a while," joked May. "In terms of style it's probably a lot closer to *A Night At The Opera* and *News Of The World* than anything we've done recently. It's got a heavier, over-the-top sound to it. But, the most important thing, at least for us, is that we're back to playing music that's natural and easy for us to play. And I don't think taking it easy is such a terrible crime. I think by doing this we've let ourselves be loose again."

**"Because of what happened with the last album, I think we felt a little pressure with this one."**

The topic of conversation returns to the *Star Fleet* and the question of how much the supergroup nature of the disc will do for sales. Brian chuckled at the notion that this solo outing will outsell any of Queen's efforts ("I'll be surprised if it sells at all"). But he conceded that his appetite for similar outside projects has been whetted by the experience.

"I've done outside projects before. Working on Jeffrey Osborne's recent record and producing the band Heavy Pettin' were good experiences for me, and I really threw myself into the *Flash Gordon* soundtrack.

"But, there're a lot of songs I write that the rest of the band either really hate or that are too personal; lyrically or musically, to fit in with Queen's style of playing. So, eventually I'll do a solo album. Don't pin me down for a date, but consider it a safe bet it will happen at some point."

May continued to bubble over the progress that's been made within the band since their self-imposed vacation and insisted that the revitaliza-

tion process will not only show on the new record but on their upcoming tour as well.

"Because of what happened with the last album, I think we felt a little pressure with this one," observes

May. "But I don't really feel we have anything to prove to our audience. If anything, I feel it's only a matter of jogging their memories a bit — and reminding them that Queen still knows how to rock and roll." □

Neal Preston



As always, Queen's lead singer, Freddie Mercury, is centerstage during all concerts.



# SAXON

## —fast and furious

*Metal Merchants Invade U.S. On Hard Rock Crusade.*



Saxon, from left: Graham Oliver, Paul Quinn, Biff Byford, Steve Dawson, Nigel Glockler.

by Steve Gett

Despite the fact that Saxon played their first American concerts back in the fall of 1980, and have continued to make annual Stateside visits, they've yet to register as much impact on this side of the Atlantic as other British heavy metal acts like Judas Priest, Iron Maiden and Def Leppard.

However, with the recently released LP, **Crusader** under their belts, lead singer Biff Byford is confident that 1984 might turn out to be Saxon's year. "It's always a case of hard graft for us," he declares. "We never have it lucky, we always have to work for what we get. But we all reckon that this is our most powerful album and that it could help us to finally crack the States.

"Every time we've come here things have gotten better and we get to play

to more people. Last year we started off doing some dates in Texas and on the West Coast with Iron Maiden, before doing some dates in Texas and on the West Coast with Iron Maiden, before going out on our own, and finally audiences seemed to be getting to know who we were."

Listening to **Crusader**, one can't help but agree with Biff's sentiments, since it's unquestionably the finest Saxon output to date. While retaining their metallic edge, the band have

come up with stronger compositions, and on tracks like *Sailing To America*, *Do It All For You* and the anthemic *Just Let Me Rock*, they simply can't be faulted.

**Crusader** is actually Saxon's seventh album since their formation during the late '70s. Hailing from Barnsley, Yorkshire, they began playing the British pub/club circuit with a lineup comprising Biff, guitarists Paul Quinn and Graham Oliver, bassist



Steve Dawson and drummer Pete Gill.

Playing their music at maximum volume, it was no easy task for Saxon to hookup with a label, but eventually they signed with the small Carerre Records organization in 1979. Shortly after their self-titled debut LP emerged, the group embarked on a marathon UK tour with Motorhead, on which they created quite a stir among British metal fanatics.

In early 1980 there were more opening dates with Nazareth and Rainbow, and between tours Saxon recorded **Wheels of Steel**, a dynamic package which spawned their first British hit single (747) *Strangers In The Night*. Furthermore, it allowed the band to go out on their debut headlining tour of England.

They were rapidly amassing a strong following, and during the summer were invited to perform at two major British festivals: first with Motorhead at Stafford Bingley Hall and then at the first Castle Donnington *Monsters Of Rock* extravaganza on a bill that also featured Rainbow, Scorpions, and Judas Priest.

It was a period of nonstop work, and any spare time was spent in the recording studio working on another LP. As Biff once commented, "Days off? We don't believe in them!"

Saxon's inaugural trip to America took place in October '80. Unfortunately, lack of record company support prevented them from spending much time here. Nevertheless, they were able to complete a series of dates in the South with Rush.

Upon their return to Britain, **Strong Arm Of The Law** was released and it proved to be as good as its predecessor. The highlight of the album was *Dallas 1pm*, an epic tune which dealt with the assassination of President John F. Kennedy.

According to Biff, "Some people may have thought it was a strange subject for a British band to write about, but it was an event that affected people all around the world, not just Americans."

The band's hectic road pace continued, and after another UK tour at the end of 1981, they enjoyed a stint in Europe with Judas Priest, followed by tours in Japan and the States. By the summer of 1981, they were busy recording in Geneva at Abba's Polar Studios in Stockholm, Sweden, which led to the release of **Denim And Leather**.

Further touring ensued, but by the end of the year it was announced that drummer Pete Gill had left the group and had been replaced by Nigel Glockier. The latter's previous track record had included work with

Britain's new wave queen, Toyah, but his style of skinbeating was ideal for Saxon.

1982 saw the emergence of **The Eagle Has Landed**, a live album released only in Europe, that served as a good representation of the band's stage show. Much of the rest of the year was spent on the road, until the lads started work on **Power And The Glory**, which came out in February of last year. Once again, Saxon carried on gigging for the next six months and clearly their love for stage work hadn't diminished.

"I don't think it ever will," reckons Biff. "Playing live means everything to us."

During the American leg of the **Power And The Glory** tour, Saxon began preparing new material, and as Biff explains, "We ended up writing most of **Crusader** on the tour bus. We bought a couple of mini-amps and while we were traveling we'd sit in the back of the bus playing our hearts out."



Laurie Paladino

Although the band had enjoyed working on **Power And The Glory** with producer Jeff Glixman, whose other credits include Gary Moore and Kansas, they decided to use Kevin Bleamish of REO Speedwagon fame on the current opus.

"We actually talked with lots of different producers," Biff reveals, "including all the obvious ones like Mutt Lange (Def Leppard), Tom Allom (Judas Priest) and Martin Birch (Deep Purple/Whitesnake), but in the end we felt that Kevin would be the best for us."

"His appeal was that he's trained in classical music and so he's a good arranger, he plays guitar and he knew what Saxon was about. He'd heard a few of our albums and it wasn't as though he was gonig to come in and

try to change the band. He knew exactly what we needed to retain and what we needed to give in order to make **Crusader** different and better than the last album."

Following the completion of their 1983 U.S. dates, Saxon spent a month working at their own studio in the north of England doing preproduction for **Crusader**, then they flew to Los Angeles for the actual recording.

In view of their heavy touring schedule, it may seem a little strange that Saxon should opt to record outside their native Britain. But, as Biff points out, "We have to do it for tax reasons. We'd like to work in England every time because it's nearer home, but it just can't be done. This time we checked out various studios, but since Kevin Beamish lives in L.A. and he had worked at the studio with REO, we decided to go there. It turned out to be a great place, and we were all happy with the way things came out."

**Crusader** hit the streets in February and, not surprisingly, it signaled the

start of yet another global trek.

"We're actually calling this tour *The Crusade*, Biff proclaims, "and it's funny because a lot of fans have actually called our past tours 'crusades.'"

"The idea behind **Crusade** is a concept that ties in everything — the album, the cover artwork, the tour and of course the name Saxon. It's something we've wanted to do for awhile but it was a question of approaching it from the right angle. Everything's got a medieval feel and in fact, the stage set in Europe and on some of the American shows will be an actual castle courtyard with suits of armour."

And what's the purpose of Saxon's 'crusade'?

"Heavy metal," answers Biff emphatically. "What else could it be?" □



# YES returning with style



Yes, from left: Trevor Rabin, Alan White, Chris Squire, Jon Anderson, Tony Kaye.

## Legendary Band Regroups With 90125.

by Rob Andrews

"Yes is still an important band — we definitely have something to say," the band's bassist Chris Squire said as he sat in his London flat. "A year or so ago I wouldn't have made that statement. I thought that we may have played out our string. But I began to realize that it was silly to throw away a reputation and a tradition that had taken so long to develop."

The reemergence of Yes on the rock scene is one of the more convoluted stories of recent vintage. Just a few months back, reports emanating from England spoke of an exciting new band called Cinema, which featured the talents of former Yes members Squire, drummer Alan White, and keyboardist Tony Kaye, in addition to guitarist/vocalist Trevor Rabin. The band was heralded as "the next Asia" in one British rock journal, and record companies jostled with one another in order to sign the fledgling supergroup.

Then, just as quickly as Cinema had burst upon the rock scene, they vanished — without a musical note or a concert performance to their credit. It seems that the band decided that Rabin's vocal talents were too limited to front a big-time rock band, so the group put their heads

together to decide on who might be recruited to round out the band's lineup. After a number of suggestions had been bandied about, the name Jon Anderson came into the conversation. As Squire recalled, things began to jell instantly.

"Alan and I had stayed in touch with Jon after he left Yes a few years back," he said. "When you work with someone for so long, and share so many common memories, you can't cut him out of your life very easily. We approached Jon about joining the band, and while he was interested, he said the only way he'd do it was if we decided to call ourselves Yes. After considering the idea for a while, we realized that his suggestion made sense. In fact, we have more original Yes members in this band now than we had on the last 'official' Yes tour."

The band returned to the studio to cut some new songs for their latest album, **90125**. While many of the backing tracks from the original Cinema sessions were left intact, Anderson's unique vocal style made a few cosmetic changes necessary.

"Jon has always had some very definitive ideas about music," Squire said. "He knows what he wants, and he's not shy about asking for it. Having him join the group when he did was very helpful, because he was able to listen to

what we'd been working on with a fresh and unbiased ear. He was able to express his feelings about what was weak and what was strong in our presentations. Obviously, that was a big help."

In the soaring guitar/synthesizer interplay that characterizes such tracks as *Owner Of A Lonely Heart* and *It Can Happen*, Yes have retained their classic progressive rock sound. Yet, by sacrificing some of the musical pompousity that marred some of the group's most recent work, Yes have presented a more streamlined contemporary sound that recalls the work of another band close to the Yes family — Asia.

"I can see certain similarities in the bands, but not that much," Squire said. "Perhaps the major reason for even a superficial similarity is that Trevor Rabin has a very good pop feel to his writing. Asia has that same feel in some of their material. The way we approach music shares a common root — after all, Steve (Howe) and Geoff (Downes) went through a lot with Alan and I. But Yes is still a very distinctive band. We don't have to take a back seat to anybody. We're proud of the music we're making now, and we're quite pleased with the way the band turned out. As far as I'm concerned, things couldn't be better." □



John Cougar Mellencamp:  
"When I first went to New  
York to make a record, I was  
scared to death!"

## IN HIS OWN WORDS

identity. I started putting peroxide on the front of my hair when I was 11.

\*\*\*\*\*

The first band I was in was wild. I was only 14 at the time and we used to play fraternities for \$30 a weekend. I'd do my Wayne Cochran routine and my friend, who was black, would be James Brown. We used to get the Chicago and Detroit radio stations, which meant a lot of funk and R&B. For a time, I didn't even know that white guys made records! I'd go for the guys who looked kind of ugly, like Eric Burdon, Mitch Ryder and the Stones. You did your shopping for records at Sears Roebuck, and they weren't exactly carrying the Velvet Underground.

\*\*\*\*\*

I remember when I first told my friends I was gonna make a record — they told me I was full of crap. As a kid I always thought it would be nice to be a singer, but I never seriously entertained the idea because people from Indiana just didn't do that sort of thing. They work in factories. They grow stuff on farms. They end up selling shirts.

\*\*\*\*\*

When I first went to New York to make a record, I was scared to death! We were booked into a Holiday Inn downtown, and I just bolted the door figuring, 'Hell, I don't know if I wanna do this *that* bad.'

\*\*\*\*\*

One of the first places I took my demo tape was to Main Man management, which was David Bowie's company. I met a guy named Tony DeFries who had me wait in the outer office with 20 Bowie look-alikes. With my hair the way it is now and an earring, I was the only one who looked different. DeFries agreed to record me, and he had me do a lot of strange cover tunes for an album. He also changed my name. I was John Mellencamp, and when the album came out it was by John Cougar. He said he couldn't sell John Mellencamp to the public. He told me if Cougar wasn't the name on the record, there wouldn't be a record.

\*\*\*\*\*

**American Fool** was obviously a breakthrough album for me. I decided to stop trying to be artistic like John Cale 'cause nobody was taking me seriously anyway. So I decided to go back to my roots and write songs that you could sing along with.

\*\*\*\*\*

I'm very satisfied with **Uh-Huh**. The music I'm making is the stuff I've been playing since I was a kid. It's also the kind of music I wrote when I did *Hurts So Good*. I finished that song and everyone said I shouldn't put it out. Then it went top five. So, I figured, hell, now we're free to do a whole album of that kind of stuff. □

## John Cougar Mellencamp

My family were all farmers, basically of Dutch stock. My grandfather was a carpenter who never got past the third grade. He could barely speak English. My dad became a vice president of an electrical company — one of those self-made guys. I'm the runt of the litter; everybody else had big muscles, real construction worker types.

\*\*\*\*\*

I hung out with a real tough group of guys when I was growing up in Seymour, Indiana. We were the ones who were always getting kicked out of basketball games for fighting. I was the

one who was out drinking, having fun and getting into trouble. When you grew up in a town like Seymour, it was real important you had a lot of manly qualities. That determined your status; how fast you could run, and who you could beat up. You had to fight a lot — your dignity depended on it.

\*\*\*\*\*

I was kind of a rebel. Back in the early '60s I had my hair real long, over my ears, with a butch cut. Some guys had their hair frosted, some had peroxide; it was our way of establishing our



# too hot to handle

*America's Premier  
Band Revel In  
Their Chart-  
Topping Success.*

by Ron Hunt

**D**avid Lee Roth is a walking, talking bundle of nervous energy. While his laconic speech patterns and Kama Sutra philosophies often belie that fact, once stripped of his pretense, Roth's true personality begins to shine through. "I was hyperactive as a child, and I guess I'm still a bit hyperactive," Van Halen's blond-haired, green-eyed vocalist admitted in his distinctive, raspy voice. "My mother used to worry about me because I could never sit still, even at the dinner table. I used to play with the silverware, and it got so bad that my family used to call dinner 'monkey hour.' My mom called up a doctor who told her I was hyperactive. What a su-prise! I could have told her that and saved her the money."

Since those early days in Bloomington, Indiana, Roth has managed to turn his 'monkey hour' activities into his life's calling — fronting the most energetic band in rock. With the group's current release, **1984**, proving to be the most successful slab of vinyl in VH's seven year history, it seems that Roth, along with band mates Michael Anthony, Edward and Alex Van Halen, have managed to turn their unique backgrounds — and their unquestioned rock and roll skills — into pure platinum paydirt.

"I moved around a lot when I was a child," Roth said. "I was born in Indiana, but we moved

Drummer Alex Van Halen gets  
revved up for the show.



to Massachusetts, then Illinois and finally Los Angeles. I never was much of a conformist. I used to love to take my guitar to school and just sit under a tree and play. I'd always forget what time it was, and I'd always miss class, but I found out very quickly that you could meet a lot more girls sitting under a tree with a guitar than you could in chemistry class."

The early life of guitar whiz Eddie Van Halen was similar to Roth's. Born in Holland, his family emigrated to Los Angeles when Edward and Alex were small children. His father was a classically trained musician, and in his preteen years Eddie was forced to take piano lessons that, as he recalled, "seemed to go on for hours." In fact, he hated the rigid regimentation of his teachings so much that he rebelled when given the opportunity.

"I've always been kind of loose when it comes to music — I like what sounds good," he said. "I really never cared how something was supposed to be done, as long as what came out sounded neat. My teachers always used to get on me for playing something a little bit different. I always hated that. I used to ask them, 'But how did it sound?' They'd just give me a dirty look and tell me that I had no future as a musician."

It's a good bet that many of Edward's former music teachers now brag that, "I taught him everything he knows," despite his protestations that, "I learned more about playing guitar by practicing in my room alone than because of any teacher." His incredible six-string stylings have always been the most readily recognizable element of any Van Halen recording. While he has taken up keyboards on **1984**, the guitar remains his greatest passion.

"Nothing can replace the guitar in my life," he said. "But I also love keyboards. The piano was the first instrument I played, and I've had a strong affection for it all my life. I've always written a lot of our material on keyboards, it's just that in the past I'd reinterpret it on guitar. On this album I didn't do that. I left the keyboard parts as they were. Too much has been made of the fact I'm playing keyboards on this album and tour. It doesn't mean I'm phasing the guitar out. This only expands our sound — it surely doesn't change it totally."

One of the reasons for the more expansive sound utilized by Van Halen on **1984** is the fact that the band was able to use Edward's home studio for the first time during the album's production. "It's a great place," Roth stated. "Having a studio that we can use at any time gives us a lot more excuses for doing nothing. We don't have to worry about someone saying, 'Hey, the place is only rented for the next ten minutes.' We know we can use it any time we want. Of course, for Van Halen the temptation to work all the time isn't very attractive. In fact, just getting the four of us in one place at the same time is a miracle. Usually a couple of us will show up, and we'll sit around downing a few beers waiting for everyone else. After a couple of hours, and a couple more beers, we'll say, 'Well, that's another tough day at the office, see you tomorrow.'"

Edward is slightly more serious when discussing his new home recording facility. "I'm not boasting, but the studio I built is a very special place. I've been in a lot of studios in my life, but this one sounds better than anyplace else I've ever been in. There's a quality you can get here that I haven't found anywhere else. I don't know what it is, 'cause we surely haven't

put the best equipment in the world in, but there's an atmosphere that lets you get some amazing results."

The results, as shown on **1984**, have helped reestablish Van Halen as one of the world's premier hard rock band. Following the release of the group's last album, **Diver Down**, there was considerable speculation concerning VH's continued viability. It seemed to many that the band had run its course — that their creative ideas had come to an end. The success of **1984**, however, show that the reports of Van Halen's demise were, to say the least, premature.

"The failure of the last album really wasn't our fault," a defensive Roth stated. "If you want to find out why the album didn't do as well as it

should, go ask our record company. There were a lot of people there at the time who were far more concerned with getting their daily allotment of cocaine than with promoting our album. They say that those people are all gone now, and I believe them, but don't lay all the blame for that album on us.

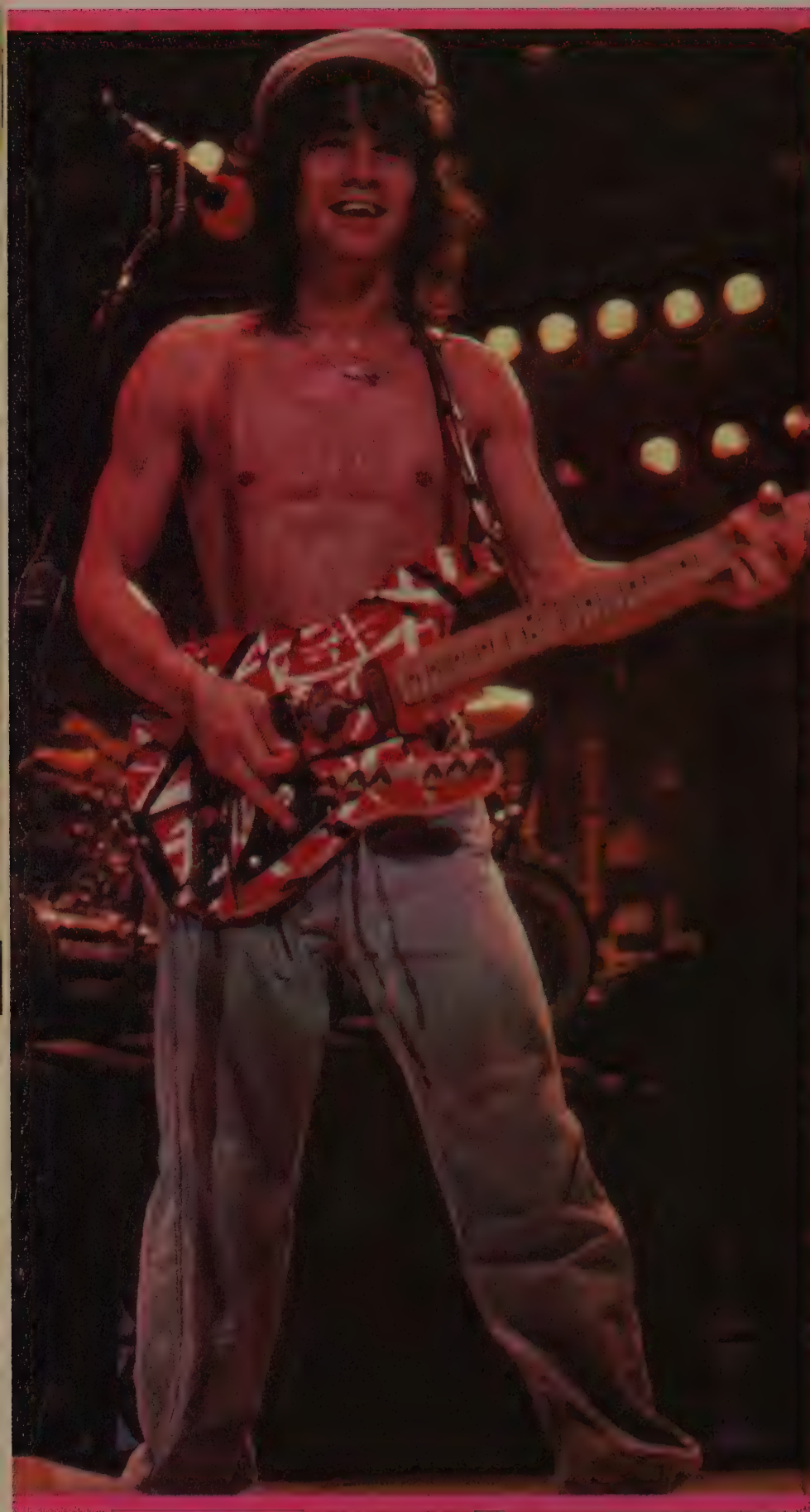
"I really like a lot of the stuff on **Diver Down**," he added. "It was a fun album to do, and it's a great party album. You put that on when you have some friends over, and nobody's gonna start crying, that's for sure. We got a lot of criticism because of all the cover tunes on that album, and some people think that's why we didn't put any on **1984**. Let me set the record straight — that's totally incorrect. If we found a song that we thought fit in with the rest of the

Barry McKinley



David Lee Roth: "My mother used to worry about me because I could never sit still."





Eddie Van Halen: "My teachers in school would always tell me that I had no future as a musician."

album, we'd have covered it in a second. The only one we considered was *In The Midnight Hour*, but that struck us as too much of a stab at pure commerciality."

While Roth's statement would lead one to believe that commercial success isn't high on the band's list of priorities, a spokesperson at the band's label, Warner Bros. Records, expressed great pleasure over the chart-topping status of 1984. "We've always believed in Van Halen, and that belief has been rewarded many times over on this album." Yet, one must ask about Roth's charges of company neglect leading to the demise of *Diver Down*. "That's just David having fun," the Warners representative said. "He enjoys shocking people from time to time."

No matter how Roth's accusatory statements are to be viewed, it seems that the success of 1984 has soothed the ruffled feathers of all parties. With Van Halen's current world tour expected to gross an estimated \$15 million from sales of tickets, T-shirts and other band-related items, there seems to be little room in Van Halen's world for petty differences and name calling. Roth, however, insists that the lure of fortune does little to inspire him each day.

"I wouldn't live my life any differently if I had \$10 or \$10 million," he said. "Money doesn't control me — nothing does. I do what I want, when I want, which to me is what rock and roll is all about. I didn't get into rock and roll because of the money. I saw it as a great way to meet women, and a great way to act a little crazy. When we're on tour it's total insanity. We're like the world's biggest gang. We have technicians and roadies and engineers — it's great. We just pack everyone and everything up and move from town to town. We're like the world's greatest traveling circus — and I get to play ringmaster every night."

**"This is a Haitian Voodoo Blurb. Anyone reading it will die, so whatever you do don't finish this — Oh, you poor thing!"**

Roth's enthusiasm for the road isn't always shared by the rest of the Van Halen entourage. With the band's three other members all married, road life presents new problems and difficulties. Reports last year indicated that the band's hectic schedule had strained the marriage between Edward and actress Valerie Bertinelli. But with Ms. Van Halen appearing at many of the band's 1984 tour stops, any problems seem to have been solved.

"There's no question that touring is a bit more difficult now than it was when we first started out," Edward explained. "You just can't throw your amp in the back of the car and take off anymore. But we've been doing this for a long time now, so we're used to the lifestyle, and we still get a kick out of it. We may not be as wild as we were a few years ago — except for Dave — but we still manage to have fun. I can't see playing rock and roll being anything but fun. If that day ever comes, I guess that's when we'll stop."

"Van Halen will keep on going forever," Roth quickly added. "Why would we want to stop? They're paying us to get on stage and party with 20,000 people every night. As long as people are willing to do that, who am I to say no?" □



# Song Index



A World Of Fantasy ..... 65	Gold And Chains ..... 70	Owner Of A Lonely Heart ..... 78
Affair Of The Heart ..... 63	Guns For Hire ..... 62	Photograph ..... 68
After The Fall ..... 70	Human Touch ..... 65	Queen Of The Broken Hearts ..... 76
All The Way ..... 74	If Anyone Falls ..... 68	Rock Of Ages ..... 60
Beat It ..... 63	King Of Pain ..... 72	Saved By Zero ..... 65
China Girl ..... 64	Live Wire ..... 64	Send Her My Love ... 64
Cuts Like A Knife .... 61	Love Is A Battlefield ..... 62	Sharp Dressed Man ..... 74
Every Breath You Take ..... 76	Metal Health ..... 60	Sitting At The Wheel ..... 62
Foolin' ..... 66	My Town ..... 66	Smile Has Left Your Eyes, The ..... 78
Gimme All Your Lovin' ..... 66	Never Give Up ..... 60	So Wrong ..... 66
	New Year's Day ..... 64	White Wedding ..... 61
	Not Now John ..... 61	



## NEVER GIVE UP

(As recorded by Sammy Hagar)

ALAN PASQUA  
KEITH OLSEN

Gotta see how far I can go  
Gonna make it to the late show  
Need to find a new romance  
Then I saw you all alone  
How can I make any feelin's known  
And not leave it up to chance.

Should I call your bluff  
And let you know what I'm thinkin' of  
It's black and white and I'm not lyin'  
If it takes all night I'll keep on tryin'.

I'll never give up  
No I'll never give up on you  
I'll never give up  
No I'll never give up  
I just gotta be with you.

Had my share of ups and downs  
Don't tell me that I'm out of bounds  
You're no master of deception  
I can see what's in your eyes  
Kinda makes me want to fantasize  
'Cause I know there's no exception.

Gonna call your bluff  
And tell you what I'm thinkin' of  
It's black and white and I'm not lyin'  
If it takes all night I'll keep on tryin'.

I'll never give up  
No I'll never give up on you  
I'll never give up  
No I'll never give up  
I just gotta be with you.

Stop and look around you  
And see if you can find  
Someone who cares about you  
A love you can't deny.  
(Repeat chorus)

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and Pogo Logo Music.

## ROCK OF AGES

(As recorded by Def Leppard)

STEVE CLARK  
ROBERT JOHN LANGE  
JOE ELLIOT

Rise up  
Gather round  
Rock this place  
To the ground  
Burn it up  
Let's go for broke  
Watch the night  
Go up in smoke  
Rock on, rock on  
Drive me crazier  
No serenade  
No fire brigade  
Just-a pyromania.

C'mon  
What do you want  
What do you want  
I want rock 'n' roll  
Yes I do  
Long live rock 'n' roll  
Let's go let's strike a light  
We're gonna blow like dynamite  
I don't care if it takes all night  
Gonna set this town alight.

C'mon  
What do you want  
What do you want  
I want rock 'n' roll  
Alright  
Long live rock 'n' roll  
Oh yeah, yeah.

Rock of ages  
Rock of ages  
Still rollin'

Keep rollin'  
Rock of ages  
Rock of ages  
Still rollin'  
Rock 'n' rollin'  
We got the power  
We got the glory  
Just say you need it  
And if you need it say yeah.  
Now listen to me  
I'm burnin', burnin'  
I got the fever  
I know for sure  
There ain't no cure  
So feel it  
Don't fight it  
Go with the flow  
Gimme, gimme, gimme one more  
for the road.

What do you want  
What do you want  
I want rock 'n' roll  
You betcha  
Long live rock 'n' roll.

Rock of ages  
Rock of ages  
Still rollin'  
Keep rollin'  
Rock of ages  
Rock of ages  
Still rollin'  
Rock 'n' rollin'  
We got the power  
We got the glory  
Just say you need it  
And if you need it say yeah.

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## METAL HEALTH

(As recorded by Quiet Riot)

KEVIN DuBROW  
CARLOS CAVAZO  
FRANKIE BANALI  
TONY CAVAZO

Well I'm an axe grinder, pile driver  
Mama says that I'll never, never  
mind her  
Got no brains, I'm insane  
Teacher says that I'm one big pain.

I'm like a lazer, 6-string razor  
I've got a mouth like an alligator  
I want it louder more power  
I'm gonna rock until it strikes the  
hour.

Bang yer head  
Metal health'll drive you mad  
Bang yer head  
Metal health'll drive you mad.

Well I'm frustrated, not outdated  
I really wanna be overrated  
I'm a finder and I'm a keeper  
I'm not a loser and I ain't no weeper.

I got the boys to make the noize  
Won't ever let up  
Hope it annoys you  
Join the pack fill the crack  
Well now you're here  
There's no way back.

Bang yer head  
Metal health'll drive you mad  
Bang yer head  
Metal health'll drive you mad.

Metal health will cure you crazy  
Metal health will cure you mad  
Metal health is what we all need  
It's what we oughta have.

Bang yer head  
Wake the dead  
We're all metal mad  
It's all you have  
So bang yer head  
And raise the dead oh yeah  
Metal health  
It drives you mad, mad, mad.

(Repeat chorus)

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## NOT NOW JOHN

(As recorded by Pink Floyd)

ROGER WATERS

F... all that  
We've got to get on with these  
Got to compete with the wily  
Japanese  
There's too many home fires  
burning  
And not enough trees  
So f... all that  
We've got to get on with these.

Can't stop, lose job, mind gone,  
silicon  
What bomb, get away, pay day,  
make hay  
Break down, need fix, big six  
Clickity click, hold on, oh no,  
brrrrrrrring bingo.

Make 'em laugh  
Make 'em cry  
Make 'em dance in the aisles  
Make 'em pay  
Make 'em stay  
Make 'em feel ok.

Not nah John  
We've got to get on with the film  
show  
Hollywood waits at the end of the  
rainbow  
Who cares what it's about  
As long as the kids go  
So not now John  
We've got to get on with the show.

Hang on John

I've got to get on with this  
Don't know what it is  
But it fits on here like  
Come at the end of the shift  
We'll go and get pissed  
But not now John  
I got to get on with this.

Hold on John  
I think there's something good on  
I used to read books but  
It could be the news  
Or some other abuse  
Or it could be reusable shows.

F... all that  
We've got to get on with these  
Got to compete with the wily  
Japanese  
No need to worry about the  
Vietnamese  
Got to bring the Russian bear to his  
knees  
Well maybe not the Russian bear  
Maybe the Swedes  
We showed Argentina  
Now let's go and show these  
Make us feel tough  
And wouldn't Maggie be pleased  
Nah nah nah nah nah nah.

S'cusi dove il bar  
Se para collo pou eine toe bar  
S'il vous plait ou est le bar  
Oi' where's the f... bar John.

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## CUTS LIKE A KNIFE

(As recorded by Bryan Adams)

ADAMS  
VALLANCE

Drivin' home this evening  
Could-a sworn we had it all worked  
out  
You had this boy believin'  
Way beyond the shadow of a doubt  
yeah  
Well I heard it on the street  
I heard you might-a found  
somebody new yeah  
Well who is he baby  
Who is he and tell me what he means  
to you oh yeah  
I took it all for granted  
But how was I to know  
That'd you'd be letting go.  
Now it cuts like a knife  
But it feels so right  
Yeah it cuts like a knife  
Oh but it feels so right.

There's times I've been mistakin'  
There's times I tho't I'd been mis-  
understood ooh yeah  
So wait a minute darlin'  
Can't you see we did the best we  
could ooh we could  
This wouldn't be the first time  
Things have gone astray  
Now you've thrown it all away.

Now it cuts like a knife  
But it feels so right  
Oh it cuts like a knife  
Yeah but it feels so right  
Oh it cuts like a knife  
But it feels so right baby.

Took it all for granted  
But how was I to know  
That you'd be letting go.

Now it cuts like a knife  
But it feels so right.

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## WHITE WEDDING (Part 1)

(As recorded by Billy Idol)

BILLY IDOL

Hey little sister what have you done  
Hey little sister who's the only one  
Hey little sister who's your  
superman  
Hey little sister who's the one you  
want  
Hey little sister shotgun.

It's a nice day to start again  
It's a nice day for a white wedding  
It's a nice day to start again.

Hey little sister who is it you're with  
Hey little sister what's your weisse  
wish  
Hey little sister shotgun oh yeah  
Hey little sister who's your  
superman  
Hey little sister shotgun.

It's a nice day to start again  
It's a nice day for a white wedding  
It's a nice day to start again oh.

Pick it up  
Take me back home yeah.

Hey little sister what have you done  
Hey little sister who's the only one  
(only one)  
I've been away for so long (so long)  
I've been away for so long (so long)  
I let you go for so long.

It's a nice day to start again  
Come on it's a nice day for a white  
wedding  
It's a nice day to start again wow.

There is nothing fair in this world  
There is nothing safe in this world  
And there's nothing sure in this  
world  
And there's nothing pure in this  
world  
Look for something left in this world  
Start again come on.

It's a nice day for a white wedding  
Wow it's a nice day to start again  
It's a nice day to start again  
It's a nice day to start again.

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## SITTING AT THE WHEEL

(As recorded by the Moody Blues)

JOHN LODGE

I can hear the music playing  
I can hear the word that you're saying  
I can see the love-life in your eyes  
What's the use in looking for an answer  
I might find out it could be a disaster  
Hold on to your own time  
Don't let go  
Don't let go.

I'm sitting at the wheel  
Watching the river toll  
Roll on by, by, by  
Sitting at the wheel  
Don't let the river run dry.

I can see your face on a piece of tomorrow  
I'll hang my dream on a road I can follow  
I gotta touch the warmth of your love  
The warmth of your love  
Not gonna, not gonna chance a change of direction  
Gonna keep on rolling 'til I find the connection  
Hold on to your life line  
Don't let go

Don't let go.

I'm sitting at the wheel  
Watching the river toll  
Roll on by, by, by  
Sitting at the wheel  
Don't let the river run dry.

Like a voyeur standing at the edge of time  
Looking for a reason  
That's got no rhyme  
Love took a corner shot off for a mile  
I'm sitting at the wheel  
Rock on, rocker.

I can feel the music playing  
I can hear the word that you're saying  
I can see the love-life in your eyes  
Ain't no use in looking for an answer  
I might find out it could be a disaster  
Hold on to your own time  
Don't let go  
Don't let go.

Sitting at the wheel  
Watching the river toll  
Roll on by, by, by  
Sitting at the wheel  
Don't let the river run dry.

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## GUNS FOR HIRE

(As recorded by AC/DC)

ANGUS YOUNG  
MALCOLM YOUNG  
BRIAN JOHNSON

The word is out that I'm about  
And I've come gunnin' for you  
I'm a real entertainer  
A mischief maker  
A lover of no fixed abode  
Ooh quick draw on the floor  
No law give you more  
Sweet talkin' lover of sin  
You are what you got  
You'll get what you want  
Look out woman.

I've got guns for hire  
Shoot you with desire  
Guns for hire  
Shoot you with desire.

I'm a wanted poster  
A needed man  
Hunted right across the land  
I'm a smooth operator  
A big dictator

Gonna mark you with my brand.

My gun's for hire  
Shoot you with desire  
Guns for hire  
Shoot you with desire  
Quick draw  
On the floor  
Big shot.

Hot to trot big shot  
Take the lot  
Never get the drop on me  
I'm a real entertainer  
A mischief maker  
Lover in seven languages.

My gun's for hire  
Shoot you with desire  
This gun's for hire  
Shoot you with desire.  
(Repeat)

What you got big shot  
You can't get  
You can't get the draw on me.

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## LOVE IS A BATTLEFIELD

(As recorded by Pat Benatar)

HOLLY KNIGHT  
MIKE CHAPMAN

We are young  
Heartache to heartache  
We stand  
No promises no demands  
Love is a battlefield.

We are strong  
No one can tell us  
We're wrong  
Searchin' our hearts for so long  
Both of us knowing  
Love is a battlefield.

You're beggin' me go  
Then makin' me stay  
Why do you hurt me so bad  
It would help me to know  
Do I stand in your way  
Or am I the best thing you've had  
Believe me, believe me  
I can't tell you why  
But I'm trapped by your love  
And I'm chained to your side.

We are young  
Heartache to heartache  
We stand  
No promises no demands  
Love is a battlefield.

We are strong  
No one can tell us  
We're wrong  
Searchin' our hearts for so long  
Both of us knowing  
Love is a battlefield.

And when I'm losin' control  
Will you turn me away  
Or touch me deep inside  
And when all this gets old  
Will it still feel the same  
There's no way this will die  
But if we get much closer  
I could lose control  
And if your heart surrenders  
You'll need me to hold.

We are young  
Heartache to heartache  
We stand  
No promises no demands  
Love is a battlefield.

We are strong  
No one can tell us  
We're wrong  
Searchin' our hearts for so long  
Both of us knowing  
Love is a battlefield.

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## BEAT IT

(As recorded by Michael Jackson)

MICHAEL JACKSON

They told him  
 "Don't you ever come around here  
 Don't wanna see your face  
 You better disappear"  
 The fire's in their eyes  
 And their words are really clear  
 So beat it  
 Just beat it  
 You better run you better do what  
 you can  
 Don't wanna see no blood  
 Don't be a macho man  
 You wanna be tough  
 Better do what you can  
 So beat it  
 But you wanna be bad.

Just beat it, beat it  
 No one wants to be defeated  
 Showin' how funky and strong is  
 your fight  
 It doesn't matter who's wrong or  
 right  
 Just beat it  
 Just beat it  
 Just beat it  
 Just beat it.

They're out to get you  
 Better leave while you can  
 Don't wanna be a boy  
 You wanna be a man  
 You wanna stay alive  
 Better do what you can  
 So beat it  
 Just beat it  
 You have to show them that you're  
 really not scared  
 You're playin' with your life  
 This ain't no truth or dare  
 They'll kick you then they beat you  
 Then they'll tell you it's fair  
 So beat it  
 But you wanna be bad.

Just beat it, beat it  
 No one wants to be defeated  
 Showin' how funky and strong is  
 your fight  
 It doesn't matter who's wrong or  
 right  
 Just beat it, beat it.  
 (Repeat)

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## AFFAIR OF THE HEART

(As recorded by Rick Springfield)

RICK SPRINGFIELD  
 BLAISE TOSTI  
 DANNY TATE

Heart in my mouth  
 Pulse in my head  
 Mercury rising into the red  
 The smell of your skin can light up  
 all the fires in me.

Hungry to touch  
 I'm eager to please  
 Out of control and I hand you the  
 keys  
 Every night I am burning to make  
 love to you.

But don't try to tell me  
 You think it's all physical  
 It goes much deeper than that  
 You ought to know  
 It's an affair of the heart  
 It's an affair of the heart  
 It's an affair of the heart  
 Have a little blind faith  
 Believe it's an affair of the heart.

When we make love  
 It's a passionate thing  
 You shudder and shake  
 Sink your teeth in my skin  
 I almost believe you were made to be  
 played by my hands.

So don't try to tell me  
 You think it's just physical  
 It goes way deeper than that  
 You better know  
 It's an affair of the heart  
 It's an affair of the heart  
 It's an affair of the heart  
 Have a little blind faith  
 Believe it's an affair of the heart.  
 And you got the power  
 It amazes me still  
 How you play my emotions with  
 consummate skill  
 I don't have to look any further than  
 into your eyes.

Don't try to tell me  
 You think it's all physical  
 It goes much deeper than that  
 You ought to know  
 It's an affair of the heart  
 It's an affair of the heart  
 It's an affair of the heart  
 It's an affair of the heart  
 You better know  
 It's an affair of the heart  
 It's an affair of the heart  
 You better know  
 It's an affair of the heart  
 It's an affair of the heart  
 Baby an affair of the heart  
 It's an affair of the heart.

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## "NO MORE MR. NICE GUY"

"I'm not my old lovable self  
 when I'm around cigarettes.  
 I get real cranky. So I want  
 all you smokers to quit once  
 and for all. And who knows?  
 You might even put a smile  
 on my face."

American Cancer Society



## NEW YEAR'S DAY

(As recorded by U2)

BONO HEWSON  
LARRY MULLEN  
ADAM CLAYTON  
"THE EDGE" EVANS

All is quiet on New Year's Day  
A world in white  
Gets underway  
I want to be with you  
Be with you night and day  
Nothing changes  
On New Year's Day  
On New Year's Day.

I will be with you again  
I will be with you again.

Under a blood-red sky  
A crowd has gathered  
Black and white  
Arms entwined  
The chosen few  
Newspaper says, says, say it's true,

it's true  
And we can break through  
Though torn in two  
We can be one  
I, I will begin again  
I, I will begin again yeah.  
Oh maybe the time is right  
Oh maybe tonight  
I will be with you again.  
I will be with you again.

And so we are told this is the golden  
age  
And gold is the reason  
For the wars we wage  
Though I want to be with you  
Be with you night and day  
Nothing changes  
On New Year's Day  
On New Year's Day.

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## LIVE WIRE

(As recorded by Motley Crue)

NIKKI SIXX

Plug me in I'm alive tonight  
Out in the streets again  
Turn me on I'm too hot to stop  
Something you'll never forget  
Take my fist to break down walls  
I'm on the top tonight no, no.

You better turn me loose  
You better set me free  
'Cause I'm a hot and I'm young  
Runnin' free  
A little bit better than I used to be  
'Cause I'm a live, live wire  
'Cause I'm a live  
I'm a live wire.

I'll either break her face

Or take down her legs  
Get my ways at will  
Go for the throat  
Never get loose  
Goin' in for the kill  
Take my fist to break down walls  
I'm on the top tonight no, no.

You better turn me loose  
You better set me free  
'Cause I'm a hot and I'm young  
Runnin' free  
A little bit better than I used to be  
'Cause I'm a live, live wire  
'Cause I'm a live  
I'm a live wire.

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## SEND HER MY LOVE

(As recorded by Journey)

S. PERRY  
J. CAIN

It's been so long  
Since I've seen her face  
You say she's doin' fine  
I still recall  
A sad cafe  
How it hurt so bad to see her cry  
I didn't want to say goodbye.

Send her my love  
Memories remain  
Send her my love  
Roses never fade

Send her my love.  
The same hotel  
The same old room  
I'm on the road again  
She needed so much more  
Than I could give  
We knew our love could not pretend  
Broken hearts can always mend.  
(Repeat chorus)  
Callin' out her name I'm dreamin'  
Reflections of a face I'm seein'  
It's her voice  
That keeps on haunting me.

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## CHINA GIRL

(As recorded by David Bowie)

IGGY POP  
DAVID BOWIE

I could escape this feeling  
With my China girl  
I feel a wreck without my little China  
girl  
I hear her heart beating  
Loud as thunder  
Saw the stars crashing.

I'm a mess without my little China  
girl  
Wake up in the morning where's my  
little China girl  
I hear her heart's beating  
Loud as thunder  
I saw the stars crashing down  
I feel a tragic like I'm Marlon Brando  
When I look at my China girl.

I could pretend that nothing really  
meant too much  
When I look at my China girl.

I stumble into town  
Just like a sacred cow  
Visions of swastikas in my head  
Plans for everyone  
It's in the white of my eyes.

My little China girl  
You shouldn't mess with me  
I'll ruin everything you are  
I'll give you television  
I'll give you eyes of blue  
I'll give your man who wants to rule  
the world

And when I get excited  
My little China girl says  
Oh baby just you shut your mouth  
She says shhh  
She says shhh  
She says  
She says.

And when I get excited  
My little China girl says  
Oh baby just you shut your mouth  
And when I get excited  
My little China girl says  
Oh baby just you shut your mouth  
She says shhh  
She says.

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## SAVED BY ZERO

(As recorded by *The Fixx*)

CURNIN  
WEST-ORAM  
WOODS  
GREENALL  
AGIES

Maybe someday  
Saved by zero  
I'll be more together  
Stretched by fewer  
Thoughts that leave me  
Chasing after  
My dreams disown me  
Loaded with danger.

So maybe I'll win  
Saved by zero  
Maybe I'll win  
Saved by zero.

Holding onto

Words that teach me  
I will conquer  
Space around me.

So maybe I'll win  
Saved by zero  
Maybe I'll win  
Saved by zero.

Maybe I'll win  
Saved by zero  
Maybe I'll win  
Saved by zero.

So maybe I'll win  
Saved by zero  
Maybe I'll win  
Saved by zero.

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## A WORLD OF FANTASY

(As recorded by *Triumph*)

RIK EMMETT  
MIKE LEVINE  
GIL MOORE  
TAM PATRICK

I was out on my own  
In a great big world  
Thought I'd seen it all  
Then along comes a woman, a  
fantasy  
And I took the fall.

I was chasing a dream  
I was fancy free  
I was so naive  
You were all wrapped up in a mystery  
You looked good to me.

And I needed love  
I wanted it desperately  
But oh real love  
You never came to me.

I was lost in your world of fantasy  
yeah, yeah  
I was caught, caught in your game of  
make-believe yeah, yeah  
I was lost, lost in your world of  
fantasy.

Lost in your world of fantasy  
Look what you've done to me  
Look what you've done to me  
Lost in your world of fantasy  
Look what you've done to me.

You were drawin' me in  
To your spider's web  
With your hungry eyes  
I was under your power  
I was in your spell  
I was hypnotized  
And oh sweet love  
You wore such a strange disguise  
So neat love  
The way I fell for your lies.

I was lost in your world of fantasy  
yeah, yeah  
I was caught, caught in your game of  
make-believe yeah, yeah  
I was lost, lost in your world of  
fantasy.

Lost in a world of fantasy  
Look what it's gone and done to me  
All the times you lied  
And all the tears I cried  
I'm never gonna be the same again.

Lost in your world of fantasy  
Look what you've done to me  
Look what you've done to me  
Lost in your world of fantasy  
Look what you've done to me  
Look what you've done to me.

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## HUMAN TOUCH

(As recorded by *Rick Springfield*)

RICK SPRINGFIELD

Everybody's talking to computers  
They're all dancin' to a drum  
machine

I know I'm living on the outside  
Scared of gettin' caught between  
I'm so cool and calculated  
Alone in the modern world uh huh  
But Sally has a hard time holdin'  
back

The alley to her heart is a beaten  
track  
She's got the love monkey ridin' on  
her back  
You want love I got it  
Come on girl.

We all need  
The human touch  
We all need  
The human touch  
I need it  
The human touch  
We all need  
The human touch  
We all need it  
And I need it too.

You know I got my walls  
Sally calls them prison cells  
Sometimes I need protection  
I got the chains  
I got the warning bells  
I sit so snug and isolated  
Alone in the modern world uh huh  
But Sally has a hard time holding  
back

The alley to her heart is a beaten  
track  
She's never out of love  
Yeah she's got the knack  
You've got love I want it  
Come on girl.

We all need  
The human touch  
We all need  
The human touch  
I need it  
The human touch  
We all need  
The human touch  
We all need it  
And I need it too.

Human touch  
Human touch  
Human touch  
Human touch.

I'm so scared and isolated in the  
modern world  
We all need  
We all need  
The human touch.

We all need  
The human touch  
We all need  
The human touch  
I need it  
We all need  
The human touch  
I need it  
The human touch.

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## SO WRONG

(As recorded by Patrick Simmons)

PATRICK SIMMONS  
CHRIS THOMPSON

They were young  
Living for the moment  
Hearts on fire  
Burning in the night  
Hopeless love  
Driving them together  
I don't know why.

Vicious words  
Cut them like a razor  
Filthy lies  
Tearing them apart  
So they run  
Clinging to each other  
Can't get too far.

So wrong, so wrong

How could they be  
So wrong, so wrong  
How could love be so wrong  
I don't know why.  
Late at night  
Tryin' for the border  
Through the police rendezvous  
Warning shots  
Flyin' all around  
What can they do.  
So wrong, so wrong  
How could they be  
So wrong, so wrong  
How could love be so wrong  
I don't know why.  
(Repeat)

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## FOOLIN'

(As recorded by Def Leppard)

STEVE CLARK  
ROBERT JOHN LANGE  
JOE ELLIOTT

Lady luck never smiles  
So lend your love to me awhile  
Do with me what you will  
Break the spell  
Take your fill  
On and on we rode the storm  
The flame has died  
And the fire has gone  
Oh this empty bed is a night alone  
I realized that long ago.

Is anybody out there  
Anybody there  
Does anybody wonder  
Anybody care  
Oh I just gotta know  
If you're really there  
And you really care.

'Cause baby I'm not f-f-f-foolin'  
Ah f-f-foolin'  
F-f-f-foolin'  
Ah f-f-foolin'.

Won't you stay with me awhile  
Close your eyes don't run and hide  
Easy love's no easy ride  
Just wakin' up to what we had  
Could stop good love from goin'  
bad.

Is anybody out there  
Anybody there  
Does anybody wonder  
Anybody care  
Oh I just gotta know  
If you're really there  
And you really care.

'Cause baby I'm not f-f-f-foolin'  
Ah f-f-foolin'  
F-f-f-foolin'  
Ah f-f-foolin'.

Oh I just gotta know  
If you're really there  
And you really care.

'Cause baby I'm not f-f-f-foolin'  
Ah f-f-foolin'  
F-f-f-foolin'  
Ah I'm not foolin' myself  
I'm not foolin' myself.

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## GIMME ALL YOUR LOVIN'

(As recorded by ZZ Top)

BILLY GIBBONS  
DUSTY HILL  
FRANK BEARD

I got to have a shot  
Of what you got  
It's oh so sweet  
You got to make it hot  
Like a boomerang I need a repeat.

Gimme all your lovin'  
All your hugs and kisses too  
Gimme all your lovin'  
Don't let up until we're through.

You got to whip it up

And hit me like a ton of lead  
If I blow my top  
Will you let it go to your head.

Gimme all your lovin'  
All your hugs and kisses too  
Gimme all your lovin'  
Don't let up until we're through.

You got to move it up  
And use it like a screwball would  
You got to pack it up  
And work it like a new boy should.

Gimme all your lovin'  
All your hugs and kisses too  
Gimme all your lovin'  
Don't let up until we're through.

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## MY TOWN

(As recorded by Michael Stanley  
Band)

MICHAEL STANLEY

This old town been here long as I  
remember  
This town gonna be here long after  
I'm gone  
East-side, west-side give but don't  
surrender  
They been down but they still rock  
on.

This is my town all right  
Love her, hate her it don't matter  
'Cause I'm gonna stand and fight  
This town is my town  
She got her ups and downs

But love her, hate her it don't matter  
'Cause this is my town.

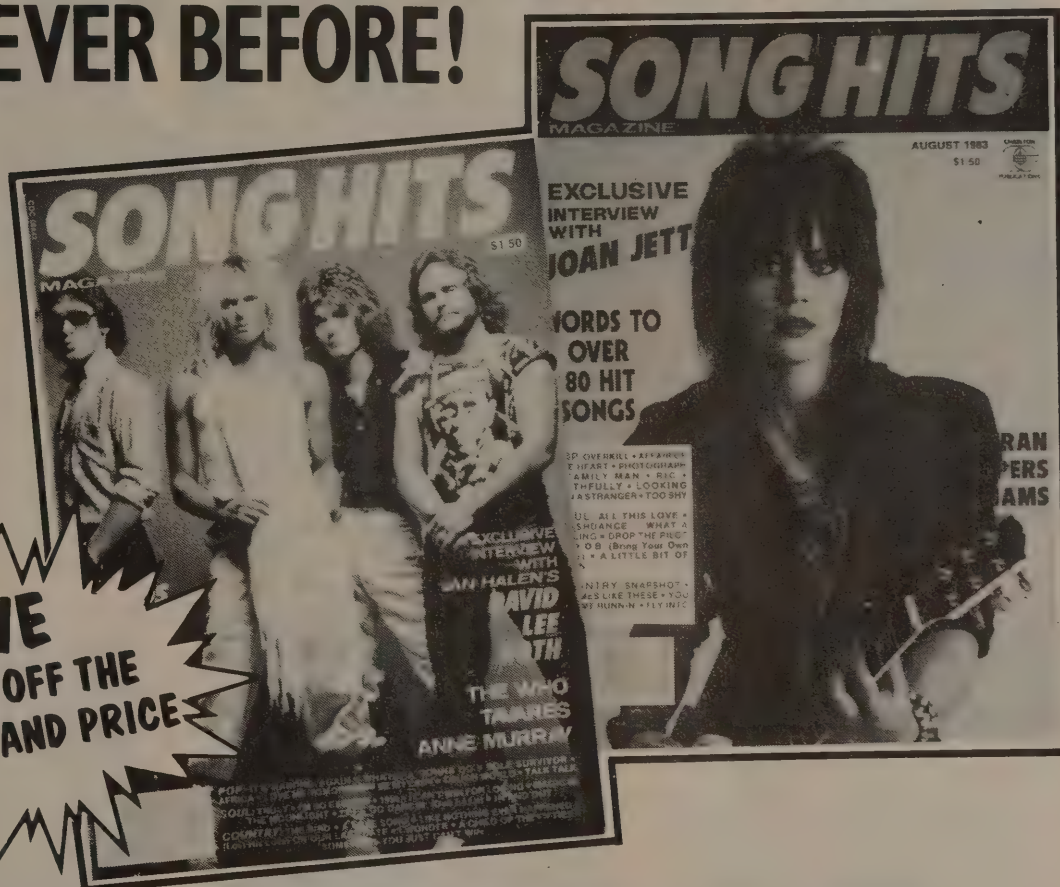
This old town is where I learned  
about lovin'  
This old town is where I learned to  
hate  
This town buddy has done its share  
of shoveling  
This town taught me that it's never  
too late.

This is my town all right  
Love her, hate her it don't matter  
'Cause I'm gonna stand and fight  
This town is my town  
She got her ups and downs  
But love her, hate her it don't matter  
'Cause this is my town.

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## PHOTOGRAPH

(As recorded by Def Leppard)

CLARK  
WILLIS  
SAVAGE  
ELLIOTT  
LANGE

I'm outa luck  
Outa love  
Gotta photograph  
Picture of  
Passion killer  
You're too much  
You're the only one  
I wanna touch  
I see your face every time I dream  
On every page every magazine  
So wild and free  
So far from me  
You're all I want  
My fantasy yeah.

Oh look what you've done to this  
rock 'n' roll clown  
Oh look what you've done  
Photograph  
I don't want your photograph  
I don't need your photograph  
All I've got is a photograph  
It's not enough.

I'd be your lover  
If you were there  
Put your hurt on me  
If you dare  
Such a woman  
You got style  
You make every man

Feel like a child oh  
You got some kinda hold on me  
You're all wrapped up in mystery  
So wild and free  
So far from me  
You're all I want  
My fantasy.

Oh look what you've done to this  
rock 'n' roll clown  
Oh look what you've done  
I gotta have you  
Photograph  
I don't want your photograph  
I don't need your photograph  
All I've got is a photograph  
You've gone straight to my head.  
Oh look what you've done to this  
rock 'n' roll clown  
Oh look what you've done  
I gotta have you  
Photograph  
I don't want your photograph  
I don't need your photograph  
All I've got is a photograph  
I wanna touch you  
Photograph  
Photograph.

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## IF ANYONE FALLS (a/k/a If Anyone Falls In Love)

(As recorded by Stevie Nicks)

STEVIE NICKS  
SANDY STEWART

I hear a voice  
In the room next to mine  
Feels good, sounds good  
Closes the door from behind  
And another voice comes through  
the door.

I am dealing with a man  
When away from me stays deep  
inside my heart  
And he says if anyone falls in love  
It will be one of us.

If anyone falls in love  
Somewhere in the twilight dreamtime  
Somewhere in the back of your mind  
If anyone falls.

And I heard someone say  
As my eyes turned away  
He said "I have loved many women  
I have many times run away."

Ooo I have never known the words  
Well I have tried to be true  
Well I have never known what to say  
How to say seen anything today  
Never seen anything like you.

If anyone falls in love  
Somewhere in the twilight dreamtime  
Somewhere in the back of your mind  
If anyone falls.

So I'm never gonna see you  
Never gonna see you deep inside my  
heart  
Oh I see your shadow against

Shadow against, shadow against  
the wall  
Baby I see your shadow against the  
wall.

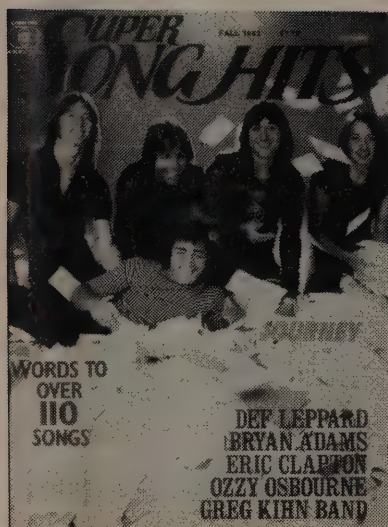
I hear a voice  
In the room next to mine  
Feels good, sounds good  
Closes the door from behind  
And another voice comes through  
the door.

I am dealing with a man  
When away from me stays deep  
inside my heart  
And he says if anyone falls in love  
It will be done to us.  
If anyone falls in love  
Somewhere in the twilight dreamtime  
Somewhere in the back of your mind  
If anyone falls.

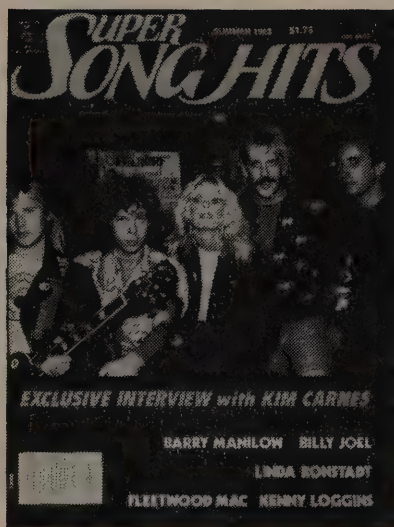
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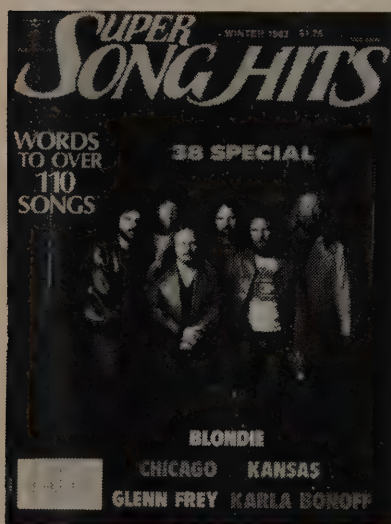
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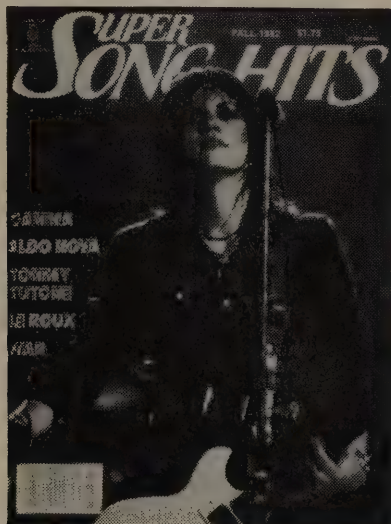
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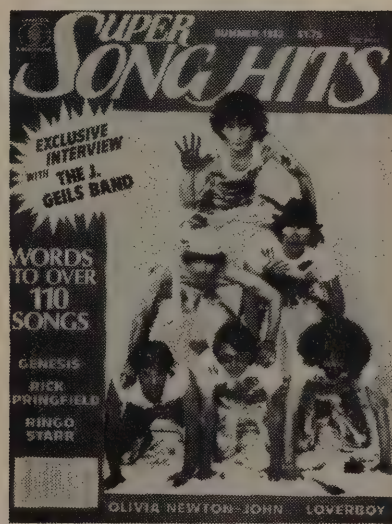
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## AFTER THE FALL

(As recorded by Journey)

S. PERRY  
J. CAIN

So now love is gone  
Think I can't go on  
Love is gone  
I want to say  
Now it's just too late  
Waited far too long  
Should have told you then I knew  
Should have told you right from the  
start yeah  
But the words didn't come out right  
So I'll tell you  
Straight from my heart.

You meant more to me  
Than I let you see

You held on somehow  
All your tenderness  
And your sweet caress  
I miss you now  
But a headstrong stubborn man  
Only works it out  
The best he can  
Valentines he never sent  
There's not enough time  
He's a workin' man.

Can't stop fallin'  
Heartache's callin'  
Finds you after the fall  
Saints or sinners  
Take no pris'ners  
What's left after you fall  
No not much no.

Oh I say love is gone  
I can't go on  
Now love is gone  
I want to say  
That it's just too late

Waited far too long  
Should have told you then I knew  
Should have told you right from the  
start yeah  
But the words didn't come out right  
So I'll tell you straight from my heart.

Can't stop fallin'  
Heartache's callin'  
Finds you after the fall  
Saints or sinners  
Take no pris'ners  
What's left after you fall  
No not much no  
Oh no not much  
After the fall  
After you fall  
After you fall.

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## GOLD AND CHAINS

(As recorded by Taxi)

JEFFREY NEAD  
COLIN PAYNE

Telephone rings and I rip it from the  
wall  
I don't want to talk  
So there's no need to call  
Persistence is sweet but I'm sorry to  
say  
We're a one-trick pony  
And that'll be all.

Telephone rings and I wake from my  
slumber  
I don't know how or where you ever

found my number  
I told you politely  
Don't you ever learn  
This time you lose 'cause I won't  
surrender.

Your gold can't buy me  
Your chains can't tie me down

Your gold can't buy me  
Your chains can't tie me down.

Long distance operator calls me  
collect  
Person to person but I won't accept  
I told your boys to stop coming  
'round  
I burned your letters

They had no effect.  
I know you'll get what you want  
You got it made  
If money can't buy it  
You'll always trade  
I've got to be tough to get you off my  
back  
This is one territory you can't  
invade.

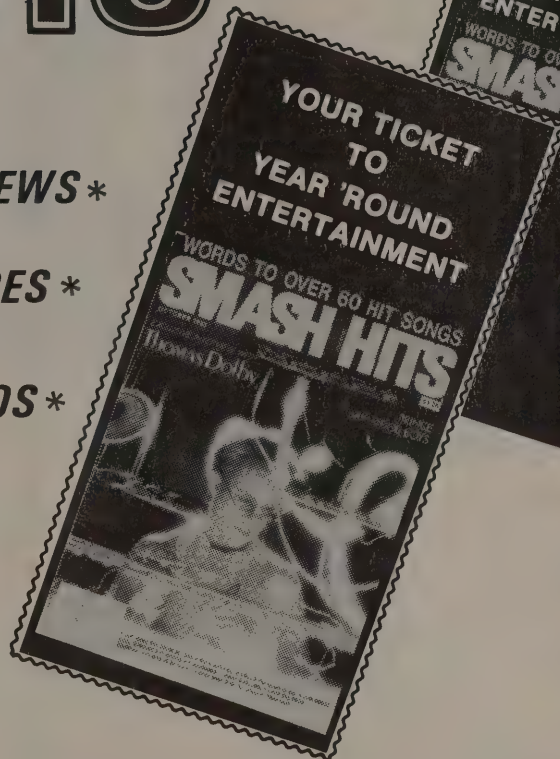
Your gold can't buy me  
Your chains can't tie me down  
Your gold can't buy me  
Your chains can't tie me down.  
(Repeat)

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## KING OF PAIN

(As recorded by The Police)

STING

There's a little black spot on the sun  
today  
It's the same old thing as yesterday  
There's a black hat caught in a high  
tree top  
There's a flag pole rag and the wind  
won't stop.

I have stood here before inside the  
pouring rain  
With the world turning circles  
running 'round my brain  
I guess I'm always hoping that you'll  
end this reign  
But it's my destiny to be the king of  
pain.

There's a little black spot on the sun  
today  
That's my soul up there  
It's the same old thing as yesterday  
That's my soul up there  
There's a black hat caught in a high  
tree top  
That's my soul up there  
There's a flag pole rag and the wind  
won't stop  
That's my soul up there.

I have stood here before inside the  
pouring rain  
With the world turning circles  
running 'round my brain  
I guess I'm always hoping that you'll  
end this reign  
But it's my destiny to be the king of  
pain.

There's a fossil that's trapped in a  
high cliff wall  
That's my soul up there  
There's a dead salmon frozen in a  
water fall  
That's my soul up there  
There's a blue whale beached by a  
springtide's ebb  
That's my soul up there  
There's a butterfly trapped in a  
spider's web  
That's my soul up there.

I have stood here before inside the  
pouring rain  
With the world turning circles  
running 'round my brain  
I guess I'm always hoping that you'll  
end this reign  
But it's my destiny to be the king of  
pain.

There's a king on a throne with his  
eyes torn out  
There's a blind man looking for a  
shadow of doubt

There's a rich man sleeping on a  
golden bed  
There's a skeleton choking on a  
crust of bread  
King of pain.

There's a red fox torn by a huntsman's  
pack  
That's my soul up there  
There's a black winged gull with a  
broken back  
That's my soul up there  
There's a little black spot on the sun  
today  
It's the same old thing as yesterday.

I have stood here before inside the  
pouring rain  
With the world turning circles  
running 'round my brain  
I guess I'm always hoping that you'll  
end this reign  
But it's my destiny to be the king of  
pain  
King of pain  
King of pain  
King of pain  
I'll always be king of pain  
I'll always be king of pain  
I'll always be king of pain.

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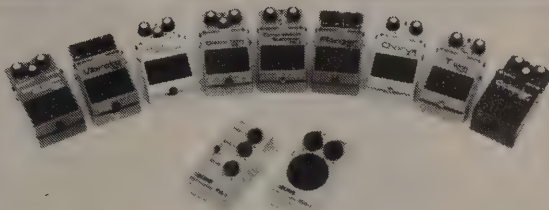


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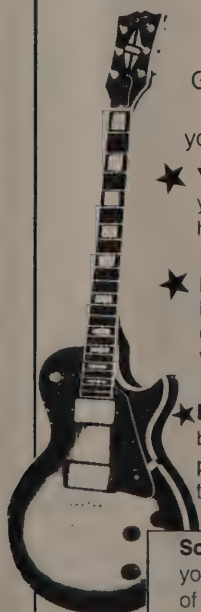
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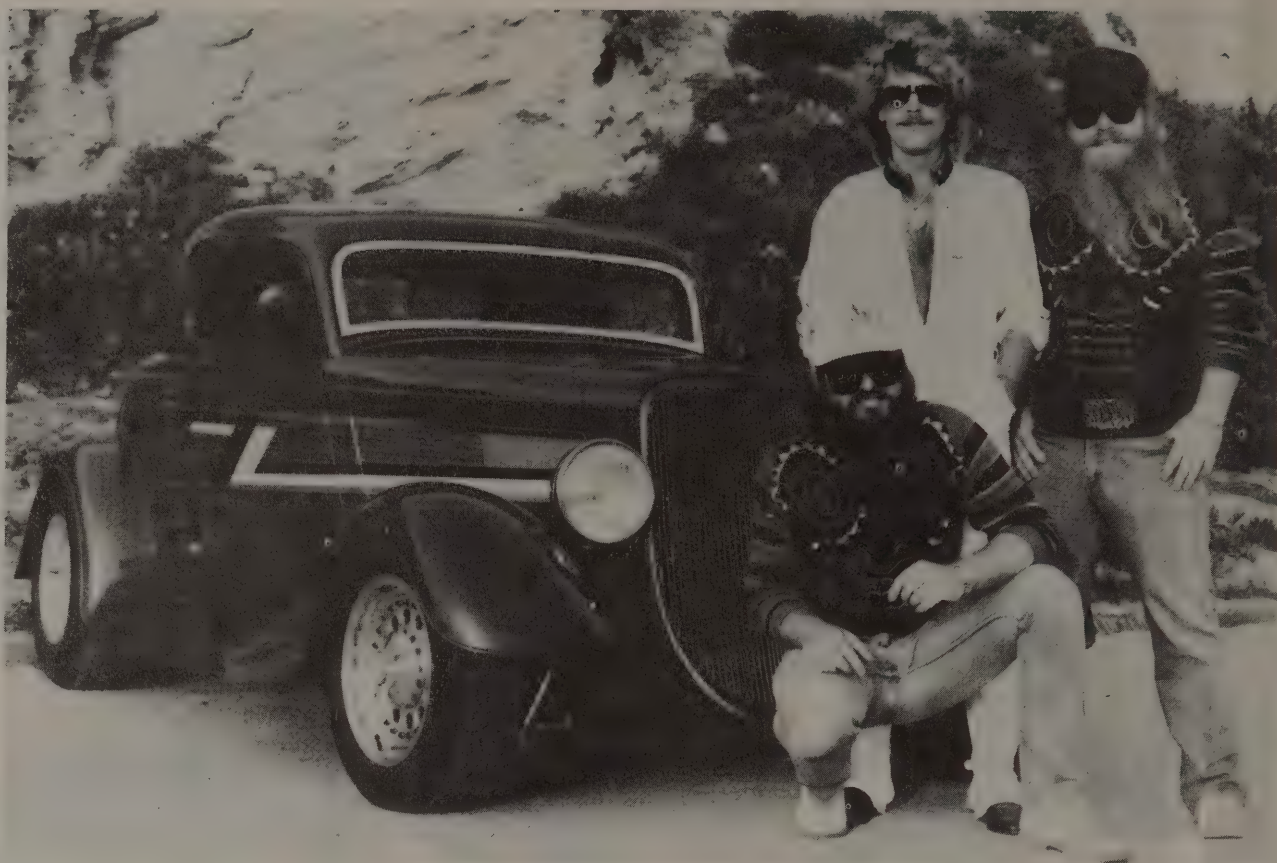
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## SHARP DRESSED MAN

(As recorded by ZZ Top)

BILLY GIBBONS  
DUSTY HILL  
FRANK BEARD

Clean shirt, new shoes  
I don't know where I am goin' to  
Silk suit, black tie  
I don't need a reason why

They come runnin' just as fast as  
they can  
Coz every girl crazy 'bout a sharp  
dressed man.

Gold watch, diamond ring  
I ain't missin' not a single thing  
Cuff links, stick pin  
When I step out I'm gonna do you in  
They come runnin' just as fast as  
they can  
Coz every girl crazy 'bout a sharp  
dressed man.

Top coat, top hat  
I don't worry coz my wallet's fat  
Black shades, white gloves  
Lookin' sharp and lookin' for love  
They come runnin' just as fast as  
they can  
Coz every girl crazy 'bout a sharp  
dressed man.

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## ALL THE WAY

(As recorded by Triumph)

RIK EMMETT  
MIKE LEVINE  
GIL MOORE

Where there's will  
There's a way  
Every dog will have his day  
Those who wait are only wastin'  
time.

Pray for wisdom  
Dig for gold  
Can't buy freedom by selling your  
soul  
You gotta be willin' to give them a  
piece of your mind.

Let a clearer conscience lead you  
Don't let anyone deceive you

When your heart cries out you must  
obey.

Take it all the way  
We can make it  
All the way  
We can take it  
All the way  
Come tomorrow  
Come what may.

Right or wrong  
You can't decide  
The loser pays and the strong  
survive

So take your shot  
Give it all you can.

You better watch out  
You better look around  
'Cause what goes up is gonna come  
down  
Everybody lives by the law of supply  
and demand.

Once you've set a course don't  
change it  
Luck will come to those who chase it  
Don't let anything get in your way.

Take it all the way  
We can make it  
All the way  
We can take it  
All the way  
Come tomorrow  
Come what may.  
(Repeat)

Power and glory and fortune and  
fame

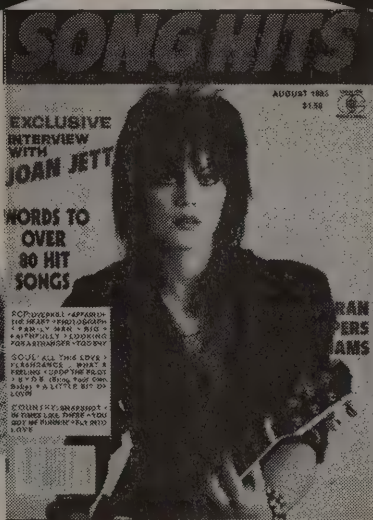
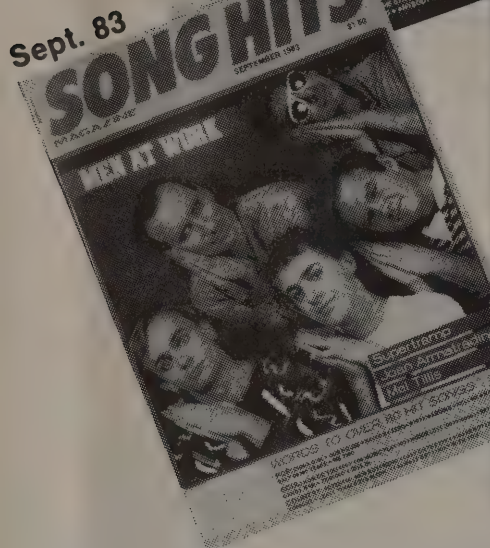
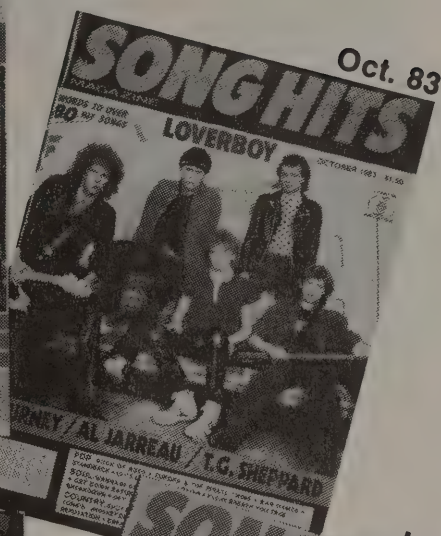
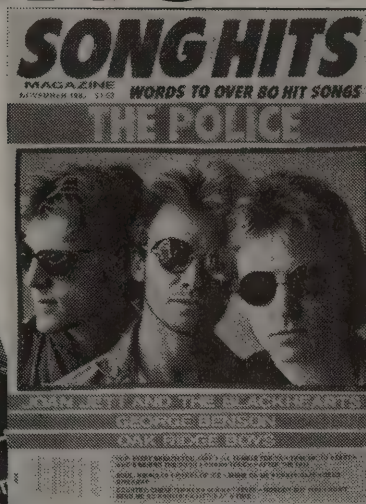
There is a price you must pay  
Where do you go when you know  
that you've gone all the way  
All the way.  
(Repeat chorus)

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ANNE LEBOVITZ

## QUEEN OF THE BROKEN HEARTS

(As recorded by Loverboy)

PAUL DEAN  
MIKE RENO

Both sides are fightin'  
You don't know who to choose  
You're stuck in the middle  
And you can't lose  
Both sides are talkin'  
You've finally seen the light  
You'll get it together  
But not tonight.

You were born with it  
And now you got it  
The way you want it  
And you don't care  
'Cause nothing's gonna bring you  
down  
You were born with it  
And now you got it

And oooh you flaunt it  
And you don't care  
Cause nothing's gonna bring you  
down no.

But she's not that kind of girl  
I'm tellin' all the world  
She was born the queen of the  
broken hearts.

She says she'll write you letters  
But that's not face to face  
She'll give you a number  
But it's not her place  
Don't keep her waiting  
Now see what you have done  
You look in the mirror  
It ain't no fun.

You were born with it  
And now you got it  
The way you want it  
And you don't care  
'Cause nothing's gonna bring you  
down no  
You were born with it  
And now you got it

And oooh you flaunt it  
And you don't care  
'Cause nothing's gonna bring you  
down no.

But she's not that kind of girl  
I'm tellin' all the world  
She was born the queen of the  
broken hearts.

'Cause she's not the kind of girl  
I'm tellin' all the world  
She was born the queen of the  
broken hearts.

(Repeat chorus)

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## EVERY BREATH YOU TAKE

(As recorded by the Police)

STING

Every breath you take  
Every move you make  
Every bond you break  
Every step you take.

I'll be watching you.

Every single day  
Every word you say  
Every game you play  
Every night you stay.

I'll be watching you.  
O can't you see

You belong to me  
How my poor heart aches  
With every step you take.

Every move you make  
Every vow you break  
Every smile you fake  
Every claim you stake.

I'll be watching you.

Since you've gone I been lost  
without a trace  
I dream at night I can only see your  
face  
I look around but it's you I can't  
replace  
I feel so cold and I long for your  
embrace  
I keep crying baby, baby please.

O can't you see  
You belong to me

How my poor heart aches  
With every step you take.

Every move you make  
Every vow you break  
Every smile you fake  
Every claim you stake.

I'll be watching you.

Every move you make  
Every step you take  
I'll be watching you  
I'll be watching you  
I'll be watching you.

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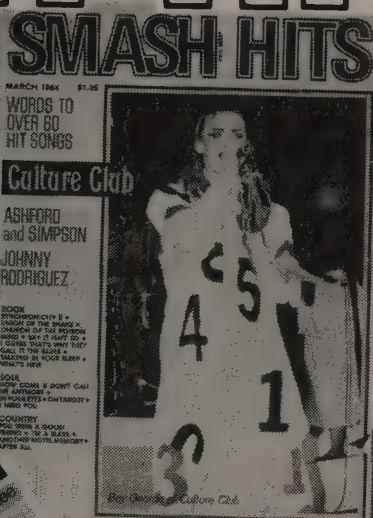


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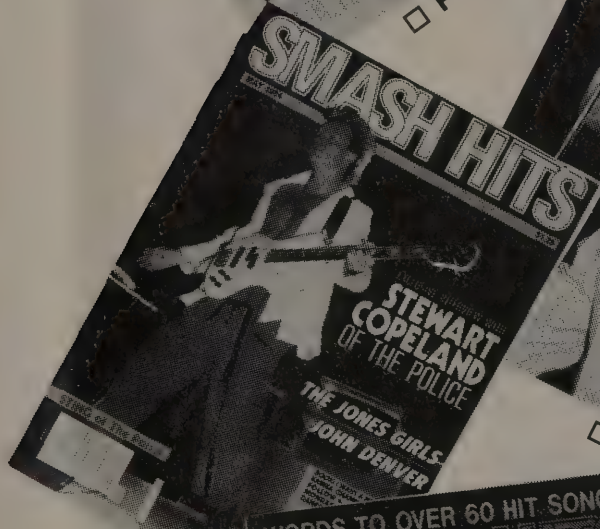
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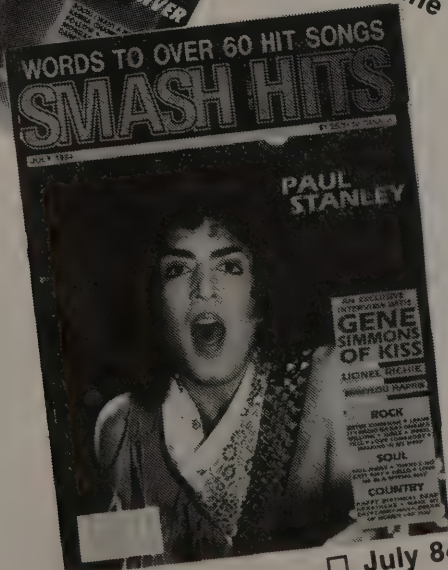
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## OWNER OF A LONELY HEART

*(As recorded by Yes)*

TREVOR RABIN  
JON ANDERSON  
CHRIS SQUIRE  
TREVOR HORN

Move yourself  
You always live your life  
Never thinking of the future  
Prove yourself  
You are the move you make  
Take your chances win or lose.

See yourself  
You are the steps you take  
You and you  
And that's the only way.

Shake shake yourself  
You're every move you make  
So the story goes.

Owner of a lonely heart  
Owner of a lonely heart  
Much better than a  
Owner of a broken heart

Much better than a  
Owner of a broken heart  
Owner of a lonely heart  
Owner of a lonely heart.

After my own indecision  
They confused me so  
(Owner of a lonely heart)  
My love said never question your  
will at all

In the end you've got to go  
Look before you leap  
(Owner of a lonely heart)  
And don't you hesitate at all  
No no.

Owner of a lonely heart

Say you don't want to chance it  
You've been hurt so before.

Watch it now  
The eagle in the sky  
How he dancin' one and only  
You lose yourself  
No not for pity's sake  
There's no real reason to be lonely  
Be yourself  
Give your free will a chance  
You've got to want to succeed.

Owner of a lonely heart  
Owner of a lonely heart

Owner of a lonely heart  
Owner of a lonely heart  
Much better than a  
Owner of a broken heart  
Owner of a lonely heart.  
(Repeat)

Owner of a lonely heart.  
Sooner or later each conclusion  
Will decide the lonely heart  
(Owner of a lonely heart)  
It will excite, it will delight  
It will give a better start  
(Owner of a lonely heart).

Don't deceive your free will at all  
Don't deceive your free will at all  
(Owner of a lonely heart)  
Don't deceive your free will at all  
Just receive it.

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## THE SMILE HAS LEFT YOUR EYES

*(As recorded by Asia)*

JOHN WETTON

I saw you standing hand in hand  
And now you come to me  
The solitary man  
And I know what it is that made us  
live such ordinary lives  
Where to go, the who to see  
No one could sympathize  
The smile has left your eyes  
The smile has left your eyes.

And I've become a rolling stone  
I don't know where to go  
Or what to call my own  
But I can see that black horizon  
looming ever close to view  
It's over now it's not my fault  
See how this feels for you  
The smile has left your eyes  
But I never thought I'd see you  
standing there with him  
So don't come crawling back to me  
I saw you standing hand in hand  
And now you come to me  
The solitary man  
And I know what it is that made us  
live such ordinary lives

Where to go, the who to see  
No one could sympathize  
The smile has left your eyes  
Now it's too late you realized  
Now there's no one can sympathize  
Now that the smile has left your eyes  
Now it's too late you realized  
Now there's no one can sympathize  
Now it's too late you realized  
Now that the smile has left your eyes  
The smile has left your eyes.

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# the good life

# Michael Schenker

**"I Was In A Mental Institution When I Was 20."**

by Andy Secher

If one of the television networks ever decides to make a rock and roll soap opera, Michael Schenker would seem a natural for the starring role. The life of this 25-year-old Sarstedt, Germany, native has been filled with enough intrigue, turmoil and tragedy to make *Dallas* seem like a fairy tale. "My life has been interesting, to say the least," the blond, Flying-V master said with a smile. "I was an alcoholic when I was 12, and I was in a mental institution when I was 20. I've been addicted to drugs, and I've been bankrupt due to cheating managers. But it all hasn't been that bleak," he added. "There have been some good times too. Thankfully, one of the best times in my life is right now."

With his most recent album, *Assault Attack*, reaching the top of the European hard rock charts, and his band's roster solidified for the first time in two years, these are indeed happy times from Schenker. While he admits to being disappointed that the album failed to generate much interest in America, he realizes that his inability to tour this country over the last few years has hindered his chances for Stateside success.

"I am displeased that the album did so little in America," he said. "But I know from past experience that the only way to break through in your country is to go on the road and tour for a long time. When I was in UFO, we toured America for three months at a time. That's how we got a foothold there. I'm looking forward to being able to come over and tour behind our next album. Now that we have the band the way it should be, we're anticipating success in America."

The Michael Schenker Group currently features bassist Chris Glenn, drummer Ted McKenna and vocalist Gary Barden, who replaced Graham Bonnett after the completion of *Assault Attack*. Ironically, Barden had been fired from the band in early 1982 so that Bonnett could be hired. According to Schenker, though, all past problems with Barden are now totally forgotten.

"I've always respected Gary as a person and as a singer," Michael said. "There was just a misunderstanding between Gary and the band a few years ago that got blown totally out of proportion. Evidently he felt we were trying to force him out of the group in order to get Graham in. He's a sensitive guy, and he left the group. Actually, I had no intention of getting rid of him, so I'm thrilled that he's back. He proved to be a real friend, someone who was there when we needed him, and I'll always be thankful to Gary for

that. Gary's the perfect vocalist for me, because not only does he have a great range, but he's a wonderful songwriter as well. My guitar style works well with his writing."

It's been said in the past that most of Schenker's albums have been little more than showcases for his guitar stylings. While Michael refutes that claim, he admits that, "My first solo albums were based heavily on my guitar riffs." While *Assault Attack* attempted to present a more varied song format, Schenker's nimble-fingered six-string passages remained the album's most compelling feature.

"I love playing the guitar," Michael admitted. "But I must concentrate on the songs in the future, as well. A good guitar

solo should only aid a song, not be the song. My early influences were people like the Beatles and Mountain, so I know that songs are the most important element of a successful album. That's the direction in which we'll be going on the next LP. It will still be just as hard and just as heavy as before, but the songs will be a little more accessible.

"I enjoy being a guitar hero, and I'm not about to give that up," he added with a big smile. "But I believe that there's a way to play lead guitar and still make good albums. People like Eddie Van Halen have proven that. Occasionally, you have to restrain yourself for the good of the song, but that's okay. There will still be plenty of room for me to play." □



Michael Schenker: "I enjoy being a guitar hero, and I'm not about to give that up."



# Quiet Riot

## the noize boys

**Kevin DuBrow Tells About Success, Failure and Randy Rhoads.**  
— by Don Mueller —

To many rock and roll fans, Quiet Riot burst upon the scene last year as the ultimate "overnight sensations." Few people realized however, that Quiet Riot's vocalist Kevin DuBrow had been slogging away for nearly a decade in Los Angeles with a series of bands known as Quiet Riot before finally making it big. As we sat talking to Kevin recently, he wanted it known that despite the multi-platinum success the band currently enjoys, he doesn't want the past forgotten.

Quiet Riot, from left: Rudy Sarzo, Kevin DuBrow, Carlos Cavazo, Frankie Banali.





**Hit Parader:** Kevin, what does success mean to you?

**Kevin DuBrow:** It means fulfilling a fantasy that's eight years old. That's how long I've been putting up with people telling me that Quiet Riot sucked and that I couldn't sing. We've overcome a lot in this band, and because of that we're able to enjoy our success that much more — it makes it that much sweeter.

**HP:** Tell us about the early days with Quiet Riot. How was it working with Randy Rhoads?

**KD:** Randy was my best friend in the world. He was simply the most amazing musician and the most amazing person I've ever met. A lot of the time just seeing his commitment and his talent kept me going in the early days. Actually, this Quiet Riot has nothing to do with the Quiet Riot that Randy was in. The only constant between those two groups is me. Rudy Sarzo was in the first band, but he didn't join until our last year. He has his picture on one of our albums, but he didn't even play on it. That's why the early history of Quiet Riot really isn't relevant any more.



Rudy Sarzo

**HP:** But isn't it true that Quiet Riot released two albums that featured Rhoads on guitar?

**KD:** Well...yes, there were two albums released in Japan by a group called Quiet Riot, but those records really have no connection with the band that recorded **Metal Health**. The band that recorded those two albums will never exist again. In fact, the band that recorded **Metal Health** was actually known as DuBrow at the time of the recording sessions. We didn't change our name to Quiet Riot until after **Metal Health** was recorded.

**HP:** Is there any chance that those two Japanese albums will ever see the light of day in America?

**KD:** CBS in America would love to get hold of those albums. But we're not even letting the Japanese imports into the country anymore. This just isn't the right time for those albums to start surfacing here. They'll give everyone a very distorted picture of Quiet Riot, and we don't want that. I own all the master recordings to those albums, and I have them tucked away safely at

home. If and when the time is right, maybe we'll do something with them — but that's a big if.

**HP:** Let's look ahead instead of behind for a minute. How do you hope to follow up the success of **Metal Health**? Is there a great deal of pressure on the band to make the next album as good if not better?

**KD:** There's no pressure because we've done most of the work on the next album, and it is better than **Metal Health**. It's like **Metal Health Vol. II**, but the material is stronger. We actually have enough material for a couple of albums already prepared. Some of the tracks have been recorded, some are just in the demo stage, but they're great rock and roll songs. Anyone who liked **Metal Health** will just love the new stuff.

**HP:** Originally, I know you wanted to have the new album out by April. Obviously, that didn't happen. Why did you delay the album's release?

**KD:** Quite honestly, I didn't want Quiet Riot to suffer from overexposure. There were artists like



Peter Frampton or Cheap Trick who just played themselves out. People got tired of hearing them. We don't want that to happen to us. We'd rather sit on an album for a couple of months than find out that we're oversaturating the market. I'm sure there are people out there who are big fans of ours who are getting a little sick of hearing *Cum On Feel The Noize*. It's not that they don't like us or the song, it's just that they've had enough for the time being.

**HP:** That attitude seems the antithesis of the normal philosophy of taking full advantage of being a hot band.

**KD:** In a way it is, I guess. But I'm concerned about the band's longevity. I don't want us to be a "One Hit Wonder." I want to give the airwaves a break from us. I want people clamoring for the next Quiet Riot album. I'm not comparing us to any other bands, but I remember what it used to be like when Led Zeppelin would release an album that people had been anticipating for a couple of years. They went crazy! Maybe it would be fun to have it like that for us eventually.

**HP:** Can you give us any further insight into the next album? Is it true that following the success of *Cum On Feel The Noize*, you're considering doing another Slade song?

**KD:** (laughing) I've heard that rumor too. Maybe we'll do *Mama Weer All Crazee Now*. Just to keep everyone in suspense, I'm not going to say what we're going to record. There may be a cover

tune, there may not. You'll just have to wait and see.

**HP:** We know that Quiet Riot is huge in America, and that the band has always maintained a large following in Japan, but what about the rest of the rock world?

**KD:** We toured England with Judas Priest a few months back, and that was a lot of fun. Everything that's ever influenced me in rock and roll has been British, so going over there for the first time was very exciting. But I must admit that I'm not that impressed by the English anymore. I'm not talking about the bands that were my big influence, but I've seen a lot of the younger groups come over to America with a real cocky attitude. They think that just because they're English they can say and do anything. I don't buy that.

**"I've never been too keen on flying, but what happened to Randy Rhoads only reinforced my fears."**

**HP:** We've heard that you're not that crazy about flying. How did you handle the cross-Atlantic trip to Europe?

**KD:** Sometimes you have to do things you don't like to do. Flying is one of those things I've never

been particularly fond of, but I put up with it because it's the only way I can get to the places where I can do what I enjoy most — play rock and roll. I've never been too keen on flying, and I imagine what happened to Randy only reinforced my fears. We had an experience a few months back where AC/DC personally invited us to open a show for them in Seattle. We had to fly from South Carolina to get there, play the show, and then fly back the same night. That's tough to do when you don't like flying in the first place.

**HP:** How has the success of Quiet Riot changed your life?

**KD:** We're the Beatles of Heavy Metal (laughs). By that I mean that we appeal to everyone. We're not one of those bands that only have teenage girls screaming after them, or just guys who come to bang their heads against the floor. We appeal to the hardcore metalists, but we also have a lot of girls and younger kids in our fan club as well. I'm surely not comparing us to the Beatles in terms of talent — it's just that we both have a very broad-based appeal. But back to the question. The success really hasn't changed us that much. The ones it's changed are our parents.

**HP:** How has it changed them?

**KD:** They're celebrating now. They have sons that play in a band that's become a household word. They're getting a real kick out of it. But then again, so are we. □



In concert with Banali, Cavazo and DuBrow: "We're the Beatles of Heavy Metal — we appeal to everyone."



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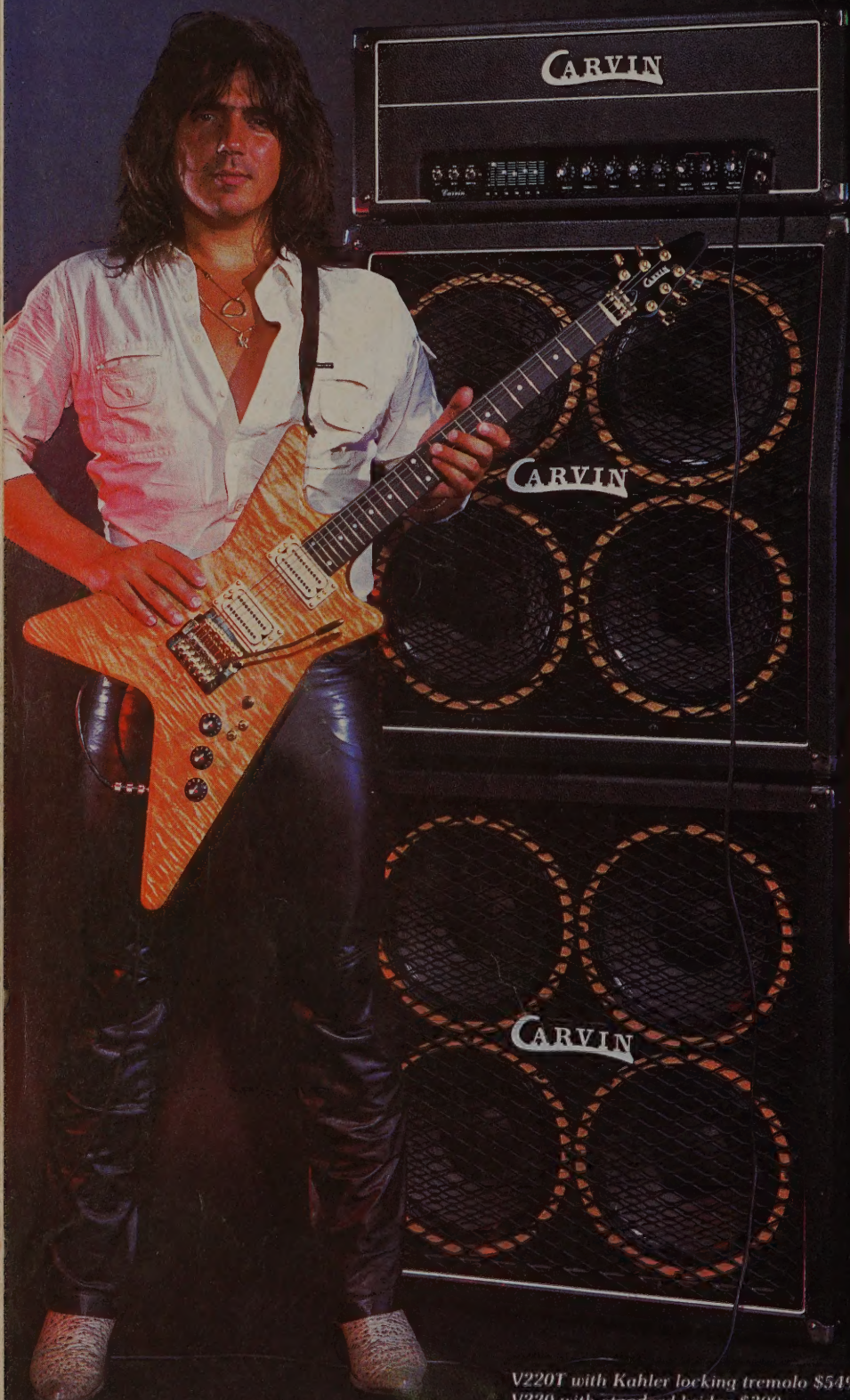
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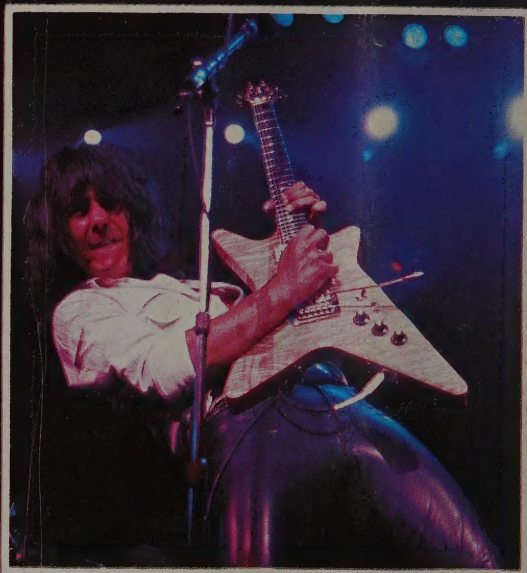
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